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DECORATION OF THE SCHOOL AND HOME

Theodore M. Dillaway

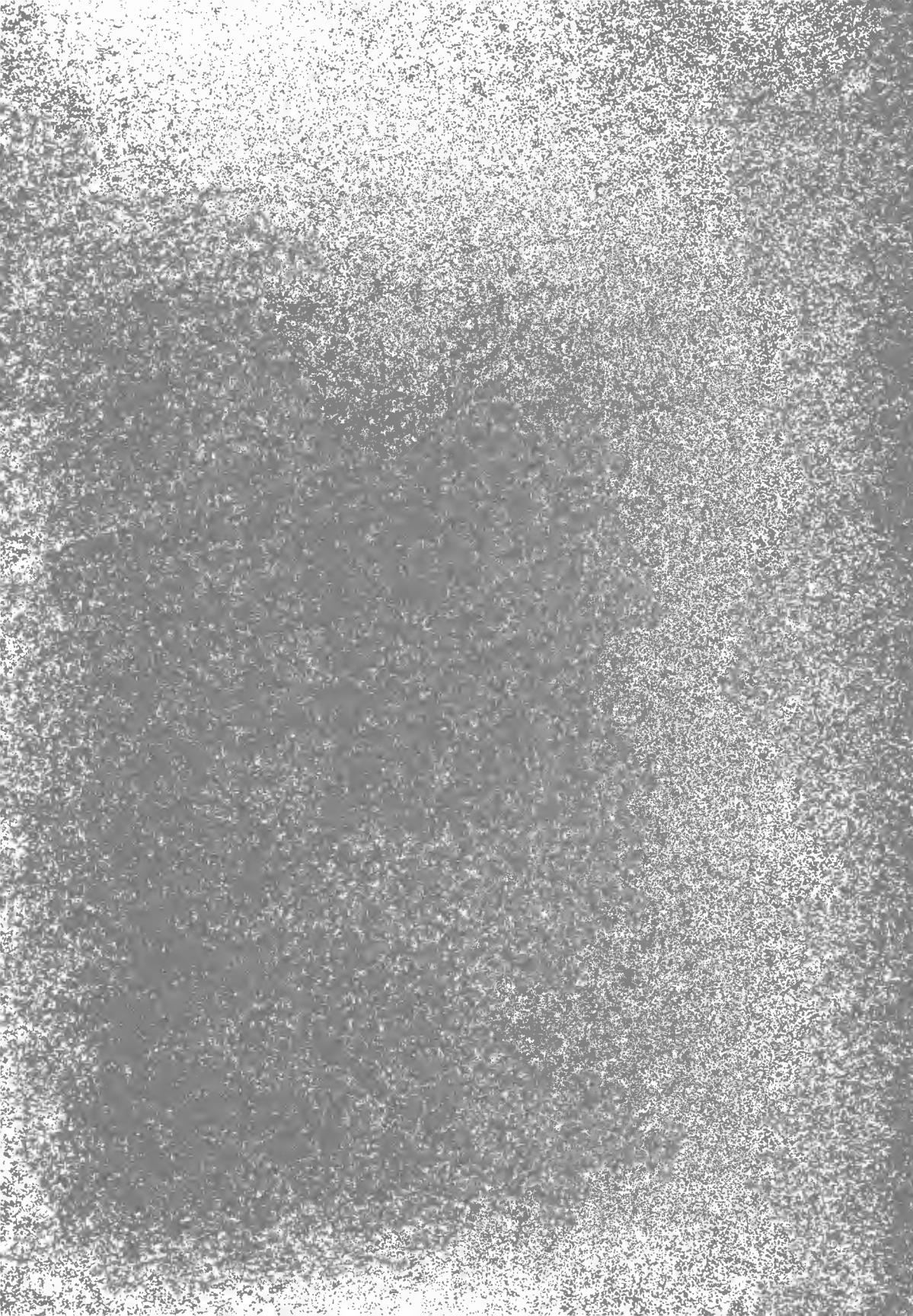


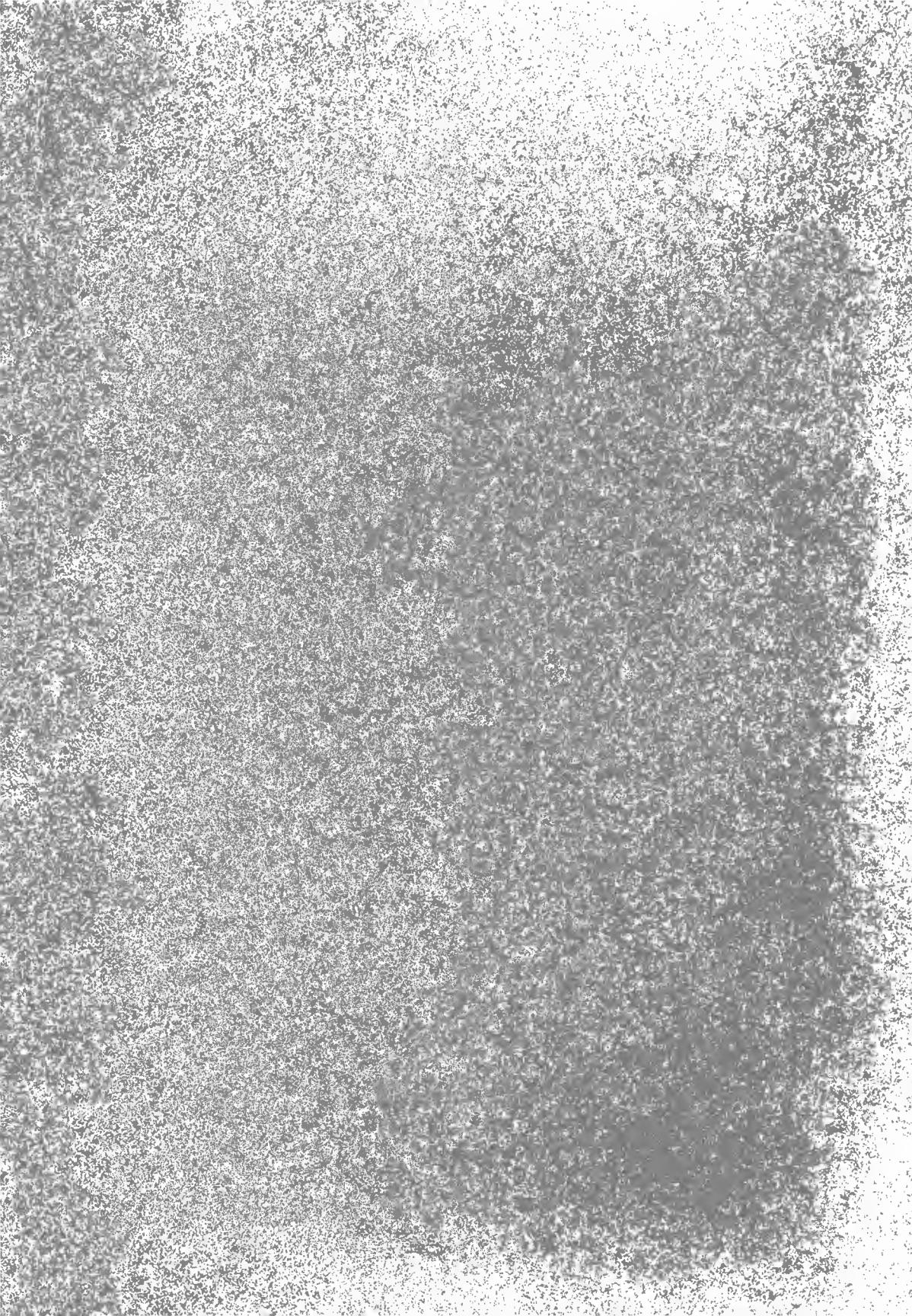
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Book

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A Brittany fishing village—"The Old Men." By Henri Rivière.

Courtesy of The Emery School Art Co., Boston, Mass.

Decoration of the School and Home

By THEODORE M. DILLAWAY

DIRECTOR OF MANUAL ARTS
BOSTON PUBLIC SCHOOLS

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PREFACE

"The habit of regarding Art as a thing apart from life is fatal to the development of taste. Its true function should be to contribute to the joy of right living." Indeed, a nation's art is a reflection of the daily life of its people and indicates very clearly the quality of ideals that they possess.

A study of Greek art reveals the fact that the Greeks attained their highest development of culture during the Golden Age of Pericles. The decline of their ideals, following the conquests in Asia, is clearly written in the art of that period.

It is quite as true in the case of the individual as of the nation, that the degree of refinement which he possesses will be at once apparent in the environment that he chooses to create for himself.

If orderly habits and a refined sense of form and color are cultivated, these qualities will be reflected in daily acts and personal appearance as well as in that part of his environment which he controls.

Educators believe there is education of the highest order in a beautiful school environment since it transmits culture and refinement as no amount of formal instruction can do.

There is a feeling growing among teachers that a room made attractive with harmonious colors, fine pictures, statuary, and plants, arranged in decorative man-

ner, exerts a great influence upon the happiness of the children. This improved state of mind tends to produce greater interest and higher accomplishment in daily tasks and it undoubtedly has a beneficial influence upon the child's deportment and his attitude toward the school.

Therefore, it is the purpose of the first part of this volume to reveal the importance of this phase of education to the general public, and to suggest the solution of some of the most important problems in School Decoration to those teachers who desire such information. The illustrations of schoolroom decorations were obtained through the courtesy of principals and teachers and each one was selected to illustrate the principle under consideration. Therefore, some plates are not without minor faults—such as suspending a picture from one hook instead of two, or allowing the picture to rest on the blackboard molding.

The writer feels that the experiments in relating the art work in the Public Schools to Home Furnishing and Dress will prove one of the most valuable phases of the child's art training and, without doubt, more time and attention will be devoted to these subjects in the future.

The second part of the volume deals with various successful experiments in teaching Home Decoration and such considerations of design and color in home furnishing as will assist the teacher in developing the child's judgment in the selection of furniture, wall papers, rugs, draperies, bric-a-brac, etc.

The writer wishes to acknowledge the courtesy of the following people who have generously contributed information and illustrations:—

The Emery School Art Co., Boston, Mass., dealers in pictures for school decoration, and sole agents for the Rivière color prints, for color plates by Henri Rivière; the M. H. Birge & Sons, Buffalo, N. Y., manufacturers of paper hangings, for plates of room interiors; the Curtis Publishing Company, Philadelphia, for cuts of home furnishings; the Atkinson, Mentzer Company, Chicago, Ill., for plate of Rhine color prints; the Sherwin-Williams Paint Company, Cleveland, Ohio, for color plates of room interiors; Caproni Brothers, Boston, Mass., manufacturers of plaster casts, for views of assembly halls; Mr. Donald McDonald, Boston, Mass., manufacturer of stained glass windows and lighting fixtures, for reproductions of designs for lighting fixtures; Messrs. Curtis and Cameron, Boston, Mass., manufacturers of carbon reproductions of mural decorations and paintings, for plates of Blashfield's and Simmons' decorations. Mr. Henry Turner Bailey, Editor of School Arts Magazine, for permission to quote from The School Arts Magazine; Mr. Frederick Whitney, Director of Art Department, Salem Normal School, for photographs of decorations in the Salem Normal School; Mr. Edward Thornhill, Supervisor of Drawing, Worcester, Mass., for suggestive lists of shrubs and flowers; Miss Mary McSkimmon, principal of the Pierce School, Brookline, Mass., for interior views of the Pierce School; Master Henry B. Miner, and teachers of the Edward Everett School, Boston, Mass.; Master Myron T. Pritchard and teachers of the Everett School, Boston, Mass.; Master Edwin F. Kimball, Gilbert Stuart School, Boston, Mass.; Master Arthur A. Lincoln, Washington Allston

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PART ONE

CHAPTER I

Decoration of the School ARCHITECTURE

The ancient Greeks surrounded their mothers with beauty so that children might be born beautiful in body and with a love for beauty. This system of education produced a race of cultured men and women, and the world is yet their debtor for the noble results that they achieved in art and literature.

We cannot afford to ignore the effect of environment in the education of children for it has been truthfully stated that daily association with poor pictures, disorderly rooms, and ugly school buildings—surrounded by unattractive, unkempt grounds—may indeed be as injurious as association with trashy literature.

Is it little wonder that children who have attended such schools lack ideals of beauty and are disorderly? What lessons in surroundings does the boy take home from the sordid building in which he is being educated?

Can you reasonably expect the girls from such a school to set a higher standard about the homes they will soon be making?

Comenius long since urged “that the school building be a beautiful spot, that it offer to the eye a pleasant view from the outside and a pleasant view within.”

There is urgent need for improving the style of our school architecture, for we are not keeping pace with the improvement in this respect in our libraries, churches, and other public buildings. The factory-like style of architecture, fig. I, plate I, is unfortunately coming into vogue in many of our large cities, and is excused and tolerated in the name of economy. It is doubtful, however, if the making of an ugly object has ever proved economical in the end. The great opportunity for making the school "a pleasant view from the outside," as Comenius urged, has been sacrificed for the sake of saving a few dollars.

"Members of school committees and others interested in school construction should recognize that in such work great saving in cost can seldom be made except by sacrifice of desirable features, and that the permanent value of a building depends upon the knowledge, skill, and forethought used by the architect in the disposition of its parts, in the durability and fire-protected character of its construction, in the quality of its appointments and fittings; and, finally, that beauty of the design, though no small consideration, may fittingly be retained within the limitation of brick construction.

"The percentage of excess of cost between a school designed with regard for architectural effect and one of a purely utilitarian construction is not great. Under ordinary conditions, satisfactory architectural results may be obtained at an increase of cost of not more than five per cent. above that of most 'practical' construction. A careful reckoning of the cost of the Brighton High School, the most elaborate school designed by the writer, shows



Fig. I. The element of beauty has been sacrificed in this school building.



Fig. II. A notable example of beautiful school architecture.

PLATE I.

that eight per cent. of its cost, above that of a purely utilitarian structure, covered the expense of its architectural features. It will be generally admitted that a large building demands a greater relative cost for architectural effect than does a smaller one. Few people now maintain that a pleasing architectural effect is an unimportant consideration, and that a beautiful school is not a factor in the education of the young."—From "School Architecture," *Edmund Marsh Wheelwright*.

Distinction and beauty in school architecture will result when buildings embody fine proportions; when cornices, windows, doors, and other details of construction are in proper scale relation to the whole; and when ornament is used in restraint and intimately related to structure.

Note the fine proportions of the building in fig. II, plate I; the interesting treatment of the space relations in the facade; the beautifully designed cornice and frieze which are just the right proportion for the rest of the building; and the pilasters and wrought-iron lanterns at the entrance which, with the frieze decorations, give the right amount of ornamentation to the whole.

It is fitting that such a beautiful building has been named after Gilbert Stuart, the great American portrait artist.

CHAPTER II

School Grounds

Landscape gardening will add much to the attractiveness of the school building.

The ugliness of the type of building in fig. I, plate I, may be made less conspicuous by means of planting ivy, which will soon soften the severity of its lines. The approach to the building may be made inviting and beautiful by means of a few trees, grassplots, and flower beds, judiciously placed. Such problems as these afford excellent opportunities for teaching the children their first lessons in Civic Beauty. In some schools the beautifying of the school grounds has been accomplished by a committee composed of school children, who have made beds for plants and shrubbery, set out trees, planted vines to make bare walls and fences more attractive, and kept the yard in an orderly condition. This work has aroused the interest of fellow pupils which has resulted in their co-operation with the committee in keeping the appearance of the grounds neat and orderly.

TREES AND SHRUBBERY

Trees not only beautify the school grounds but may serve to screen an objectionable view from the windows. The maple, birch, poplar, and elm are varieties which are well adapted for this purpose.



Fig. I.



Fig. II.

The well arranged beds of shrubbery add much to the attractive appearance of the Salem (Mass.) Normal School Grounds.

PLATE II.

Shrubs are most effective when planted in hedge-rows or in beds.

The following shrubs have been successfully used in decorating school grounds in Worcester, Mass.:—

Forsythia Suspensa (Golden Bells). Blossoms in April before the leaves appear, and is a graceful, drooping growth.

Forsythia Fortunei. Upright and strong growth. Both of the above should be planted where they will have sunshine.

Deutzia Gracilis. White. Early in June.

Deutzia Crenata (Pride of Rochester).

Exochorda Grandiflora.

Spirea (Van Houtte). White. Last of May. Drooping habit. Four to six feet.

Spirea (Anthony Waterer). Crimson. All summer. Two feet.

Spirea Arguta. White. May.

Barberry. June. Green leaves, with metallic luster. Yellow blossoms and red berries.

Lilac (Persian.) Two varieties, white and purple. Not as coarse growing as the common French variety.

Lilac, Charles X. Reddish purple.

Viburnum Plicatum. (Japanese Snowball.) Handsome plicated leaves. Whiter flowers than the common.

Hydrangea Paniculata Grandiflora. August. White flowers remain all winter.

Syringa, Philadelphus (Mock Orange).

Weigelia Candida. White. June.

Weigelia Rosea. June.

Weigelia Eva Rathke. Summer.

Sumac. Native.

Golden Elder. White.

Golden Spirea. White.

Variegated Weigelia. Foliage green, white, and pink.

Variegated Dogwood. Silver-margined. Slow growing but very desirable.

Purple-leaved Barberry. Red fruit.

All of the above should be planted in the sun to develop the best color.

VINES

The schoolhouse, fences, walls, and outbuildings may be made more attractive by having vines grow upon them. For permanent screens, use such hardy vines as the Woodbine, Trumpet Vine, Clematis, Honeysuckles, Virginia Creeper, Wild Grapes, Bittersweet, etc.

For immediate results, plant the rapid "Cucumber Vine," and the annual Morning-Glories.

Japanese Ivy is excellent for the building, for it clings to brick and stone walls without support.

While satisfactory decoration may be obtained with trees, shrubbery, and grassplots, flowers, when planted in narrow beds bordering the building or fences, contribute a most cheerful and homelike atmosphere to the school grounds. However, the custom of breaking beautiful lawn spaces with circular beds should be avoided.

The selection and arrangement of flowers in beds should be presented to the pupils as a problem in color

and design. Here is an excellent opportunity of putting into practice the theory of color harmony taught in the class room.

The pupils in the intermediate grades might experiment grouping flowers of one or two analogous colors with white, as a bed of red and white tulips or red and purple-red asters.

The pupils of the higher elementary grades may be first taught to group flowers having strong contrasts of intensity; as red and yellow, either by separating them with white flowers or with flowers having the coloring of intermediate hues. In this case the shock of violent contrast is avoided by the gradual transition from red to yellow through the hues of orange-red and orange-yellow. By this method flowers of all colors ranging from red to purple may be made as harmonious as the colors of the spectrum or a sunset.

The grouping of flowers to produce a complementary effect as yellow and purple asters, or orange and yellow bloom with blue and purple, may also be considered.

In this way each flower bed might be made a definite color problem to be worked out in crayons or water colors in the class room, and then the best results of these exercises may be worked out in the flower beds.

Following is the list of flowering plants and vines for school grounds:—

Dahlias, Golden Glow, Nasturtiums, Morning-Glories, Paeonia, Day Lilies, Phlox, Columbine, Asters, Gaillardia, Coreopsis, Delphiniums, Heleniums, Bleeding Heart, Oriental Poppy, and Japanese Spirea.



XII.

Ruthless
Portrait of a small, peculiar unitary individual not phonetic

In	up	ed	wid	says	who	whom	busy	what
at	de	es	you	said	one	one	pretty	
an	re	ly	old	old	sew	ones	where	
be	co	ly	cold	old	shoe	mammal		
ai	sub	est	sub	old	put	auant	watch	
un	pro	ing	pro	ing	full	rush	through	
ea	pre	air	dis	mind	fair	ough	ough	
ae	ex	far	ea	ful	bush	ought	bought	
ie	is	light	ea	ess	push	would	tough	
ee	er	ight	ea	ness	been	should	thought	
oo	er	ight	ea	tion	any			

An effective decoration for a Fifth Grade Room.
The blank wall space around the cast serves to emphasize its beauty.

CHAPTER III

Decoration of the Schoolroom

The plea for better schoolroom decoration in America was probably first made by Charles C. Perkins and John Philbrick in 1870. It did not attract public attention, however, until 1892, when Ross Turner urged that "daily association with good pictures and statuary affords the best means of developing culture," and added force to these words through a practical demonstration of decoration in the Phillips School, Salem, Mass.

Since that time, much has been accomplished by educators in surrounding the children with reproductions of the masterpieces of architecture, painting, and sculpture. More attention has been given, however, to the selection of pictures and casts, from the standpoint of the child's appreciation, than to the proper arrangement of these subjects upon the walls to produce the most effective decoration. Much more satisfactory results will be achieved if the decoration of a building is considered as a complete whole and a plan is drawn up by the principal, teachers, and art director which will include the dimensions of wall spaces and a list of pictures and casts which harmoniously decorate these spaces.

Such a plan would be a safe guide for teachers to follow and would eliminate the possibility of unsuitable gifts which are sometimes donated by well-intentioned people.

A model school in decoration, centrally located, and demonstrating correct decoration of school and grounds would prove to be an inspiration to the teachers, pupils, and parents.

The McElwain School in Bridgewater, Mass., illustrates how such a plan was successfully carried out by Superintendent John De Meyer.

**PLAN FOR INTERIOR DECORATIONS OF
THE McELWAIN SCHOOL AT
BRIDGEWATER, MASS.**

Corridor directly in front of entrance, "The Evolution of the Book" by Alexander. Size of each of the six pictures 16" x 32", framed in groups of three with a three-inch, dark oak frame, one and one-half inch molding separating different pictures. The first three placed on the left-hand corridor wall and the second three on the right. Each picture occupying a space of twenty-five feet long and approximately nine feet high. Cost \$125.00 including the frame.

Grade I

In front of room, "Bambino" by Della Robbia. Size 32" x 40". Cost \$6.00. Space nine feet. The balance of space occupied by two doors and a heating shaft. The rear of the room, "Cats and Kittens at Play" by Adam. Size 18" x 22". Cost \$3.00. "Children of the Shell" by Murillo. Size 18" x 22". Cost \$3.00. Space occupied by the two, twenty-two and one-half feet. On the side of the room, "Hiawatha."



This ugly shaft has been made less obnoxious by a Japanese towel.
PLATE IV.

Size 15" x 22". Cost \$2.00. Space three feet. "A Distinguished Member of the Humane Society" by Landseer. Size 17" x 21". Cost \$1.50. Space nine feet, balance filled by transom.

Grades II and III

In front of room, "The Swans," Rhine color print. Size 30" x 40". Cost \$2.00. "The Little Shrimp Fisherman" by Blommers. Size 25" x 32". Cost \$6.00. These pictures occupy a space of twenty-four feet. "Summer Evenings," a color print by Henri Rivière. Size 21½" x 32½". Cost \$3.00. This picture with a clock and a six-pane transom occupies a space of twenty-nine feet.

Grades III and IV

In one room

In the front of the room, "The Triumphant Entry of Alexander into Babylon." Slabs I and A. Size 24" x 41". Cost \$7.50 each. Space nineteen feet. On the side of the room, Rhine color print, "Isle of Swans." Size 21½" x 31½". Cost \$3.00. With clock and a six-pane transom occupy space of twenty-nine feet.

In the rear of the room, "The Brook" with the "Pilgrims going to Church" by Boughton. Size 28" x 40". Cost \$6.00.

Grade V

Front space, twenty-four feet long, series of four pictures framed together with narrow strips of mold-

ing between pictures entitled, "Life at Mavoit," color prints by Henri Rivière. The pictures are entitled:—

1. "The Old Men." (See frontispiece.)
2. "The Boys Fishing." (See plate XXXII.)
3. "Working in the Fields."
4. "The Port."

Size of each 15" x 21". Cost \$1.50 each.

On the side of the room is "The Avenue of Trees" by Hobbema. Size 15 $\frac{1}{4}$ " x 21". Cost \$1.50. Together with a clock and a six-pane transom occupies a space of twenty-four feet.

The rear of the room, "Traffic on the Thames." Size 21 $\frac{1}{2}$ " x 32 $\frac{1}{2}$ ". Color print by Henri Rivière. Cost \$3.00. These two pictures occupy a space of nineteen feet.

Grade VI

Cast, "Boys Playing a Trumpet" by Della Robbia. Size 42" x 38". Cost \$13.50. "Song of the Lark" by Jules Breton. Size 25" x 32". Cost \$6.75. These occupy a space of nineteen feet.

Side of room, "Planting the Potatoes" by Millet. Size 21 $\frac{1}{2}$ " x 32 $\frac{1}{2}$ ". Cost \$3.00. Occupies a space of twenty-four feet.

Grade VII

In front of room, "Washington Laying His Commission at the Feet of Columbia" by Blashfield. Size 24" x 72". Price \$25.00. This occupies a space of twenty-four feet. Side of room, "Along the River" by Le Rolle. Size 22" x 28". Cost \$6.00. This picture with clock and transom occupies a space of nineteen feet.



Fig. a.



Fig. b.



Fig. c.

Color schemes for elementary school rooms.

PLATE V.

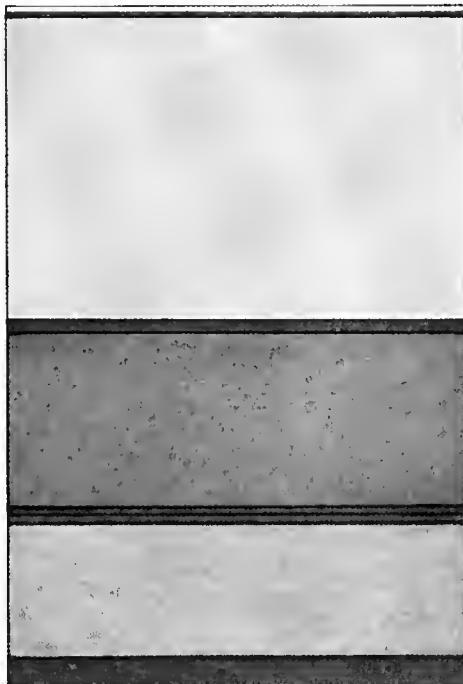


Fig. d.

Back of the room, space of nineteen feet, is filled by "The Sower," Millet. Size 24" x 32". Cost \$6.75.

Grade VIII

In the front of room, space of nineteen feet, there is a slab from "The Western Frieze of the Parthenon." Size 32" x 48", and "Night at Sea," color print by Rivière. Size 21½" x 32½". Cost \$3.00.

Rear of the room, "The Shepherdess" by Millet. Size 25" x 32". Cost \$6.75. "Institute of France Cité," color print by Henri Rivière. Size 21½" x 32½". These pictures together with clock and transom occupy space of twenty-three feet.

Side of room, "Abraham Lincoln" by Augustus Saint-Gaudens. Size 22" x 28". Cost \$5.60. This picture with transom and clock occupies space of twenty-four feet.

Grade IX

Front of room, "The Lake" by Corot. Size 25" x 32". Cost \$6.75. Space nine and three-quarters feet. On the rear of the room, "The Angelus" by Millet. Size 25" x 32". Cost \$6.75, and "The Moonrise," color print by Henri Rivière. Size 21½" x 32½". Cost \$3.00. Occupying space of twenty-two and one-half feet.

On the side of the room, "Sunset," color print by Henri Rivière. Size 21½" x 32½". This picture, with clock and four-pane transom, occupies space of twenty-three feet.

Assembly Hall

"The Roman Forum." Size 23" x 32". Cost \$7.50.
"The Castle and Bridge of St. Angelo." Size 28" x 32".
Price \$7.50. These pictures occupy a space of thirty feet.

The other side, a cast, "The Triumphant Entry of Alexander into Babylon," slab 17" x 18". Cost \$19.00. Occupies space of thirty feet.

In the principal's office, "Autumn Gold," color print by George Inness. Size 14" x 21". Cost \$1.50. Space five feet.

Teachers' room, "Saint Barbara" by Vecchio. Size 21" x 19". Cost \$1.50.

The above pictures with the exception of the series entitled "The Evolution of the Book," were all bought unframed and framed by a framing house with a uniform oak molding stained to match the color of the woodwork throughout the building. The total cost for framing amounted to about \$98.00.

THE COLOR OF THE WALLS AND WOODWORK

It is very essential that the schoolroom walls should be treated in such color schemes as will enhance the decorative value of pictures and casts. At the same time, practical as well as aesthetic considerations should regulate the choice of these colors. The amount of light in a room or hall should receive first consideration.

Owing to the cool quality of the light in rooms of northern exposure warm color schemes, such as illustrated in figures a and d, plate V, are needed to give a feeling of warmth and cheerfulness.



Fig. a.



Fig. b.



Fig. c.

Color schemes for assembly halls.

PLATE VI.

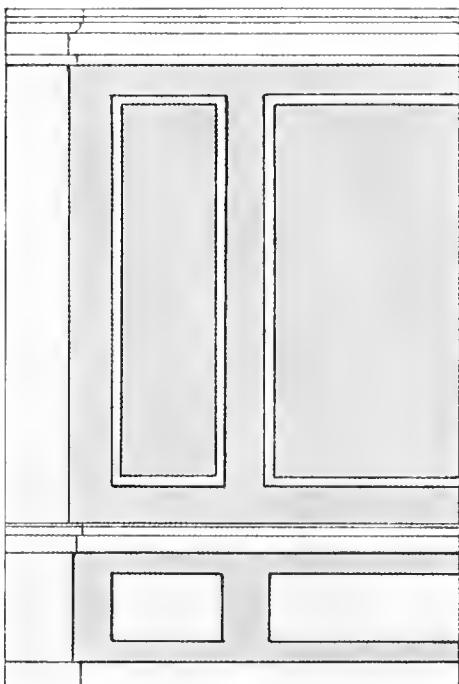


Fig. d.

The lighter the tone of orange or yellow on the wall the greater the percentage of reflected light. For this reason it is apparent that fig. d would prove more satisfactory than fig. a, plate V, for a very dark room. Cream-tinted ceilings will aid in giving the required amount of reflected light in all rooms. If the wainscoting is treated in burlap, as is the case in many modern buildings, it should be painted a somewhat darker tone of the wall color, or a color that is similar. However, if the interval is too great between the two tones the contrast is too violent to be pleasing, and if the wall color is very light it will appear faded and weak. On the other hand, the wainscoting should be dark enough to prevent finger marks and dirt from showing.

The walls of bright sunny rooms require such tones of cool colors as will make a restful background for the eyes, and at the same time be bright enough to reflect the amount of light required.

The tones of gray-green and gray in the color schemes illustrated in figures b and c, plate V, are quite dark enough for such rooms.

The practical considerations which determine the color scheme of the class room should, in a measure, be observed in the Assembly Hall.

However, its use calls for richer color treatment of walls and woodwork. The tone of the former should be deeper and richer than in the class room, and the woodwork may be painted lighter than the wall, as in fig. b, or darker, as in fig. c, plate VI. If the hall is used much in the daytime, and its lighting is poor, a scheme of yellow or brown will prove the right treatment.

However, if it is a bright room or is used solely for evening functions, the schemes of grays, as figs. a and d, plate VI, are most satisfactory.

The color of the woodwork and furniture in the class room should harmonize with the color of the walls. The former should be treated in brown stain, in rooms having warm color schemes, and in grayer stains in cool-colored rooms. When there is a choice in the selection of the desks, chairs, and bookcases, it is well to choose simple designs in colors as near the woodwork as possible. A dull finish is more restful than varnished surfaces. For this reason, golden oak furniture, owing to its prominent grain markings and highly polished surfaces, is not as desirable as furniture treated in dull colors.

In old buildings, the woodwork is generally painted and grained to imitate oak. In such cases, it is well-nigh impossible to make the color of the wall harmonize with the crude yellow of the woodwork. Most satisfactory results can only be obtained by removing the old paint with paint-remover, and then staining or repainting to harmonize with the wall color. When this is impossible, the crude color of the woodwork may be made less obnoxious by painting the wall a soft intensity of yellow to match the lightest tone of the graining.



Order should be the first law of the schoolroom.

PLATE VII.



First lessons in civic pride.
PLATE VIII.

CHAPTER IV

Principles of Arrangement

Order should be the first law of the schoolroom, for the influence of well decorated walls will be much less effective where the room is in a continual state of disorder. When the teacher encourages the children to assume some of the responsibilities of the school housekeeping, it naturally follows that they will unconsciously form habits of neatness and order which will make them more willing and intelligent home helpers.

Pupil committees should be appointed at regular intervals to keep books, maps, paint boxes, pencils, paper, and other materials in their proper places when not in use; hang exhibits of daily work; keep blackboards clean, and the floors clear of waste paper; and care for plants and arrange flowers in vases.

Pictures and casts should be selected with the idea in mind that they are to be units related to the decoration as a whole, and therefore they must be so selected and arranged that not one subject can be eliminated without its loss being apparent at once.

The decoration should impress one as a consistent whole, each picture and cast taking its place in perfect accord with its neighbors, and it should be evident that wholesome restraint has been exercised in the amount of decoration, so that the effect produced is of that restful quality which is so desirable in the school-

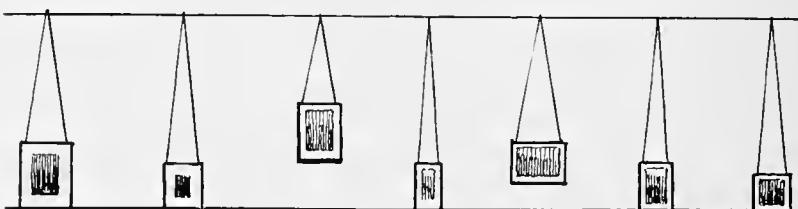


Fig. a.

room. Frequently, pictures and casts are excellent in themselves but through being crowded or faultily arranged the decorative possibilities of the schoolroom are not realized. These problems in arrangement may be more readily solved by the teacher if considered in the light of the problems in design that she teaches the pupils, for they both involve the universal principles of rhythm, balance, and harmony. Consider for example the steps that a pupil takes in designing a booklet. First, the size and proportions of the whole are considered, then follows the arrangement of title and text, with indications of illustrations and ornamentation, all of which must be in harmonious unity with the structure of the book itself.

The problem of decorating the walls of the schoolroom then may be considered to correspond to the lesser problem of the booklet, in that the pictures and casts must be harmoniously related in size and proportion to the wall spaces that they decorate.

It is obvious, through a comparison between fig. a and figs. b, c, and h, plates X and XI, that the pictures in fig. a are not only too small to make an effective decoration, but produce a spotty effect. The manner of hanging



Fig. I. This over-decorated Kindergarten Room produces a confused, unrestful effect.

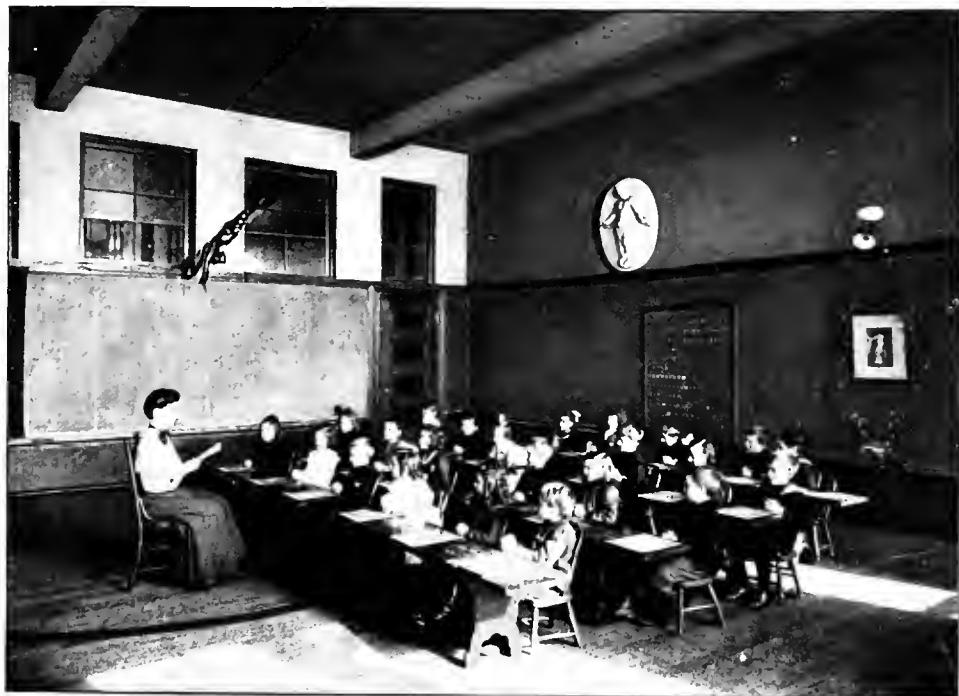


Fig. II. The decoration of this Kindergarten Room is dignified and restful.
PLATE IX.

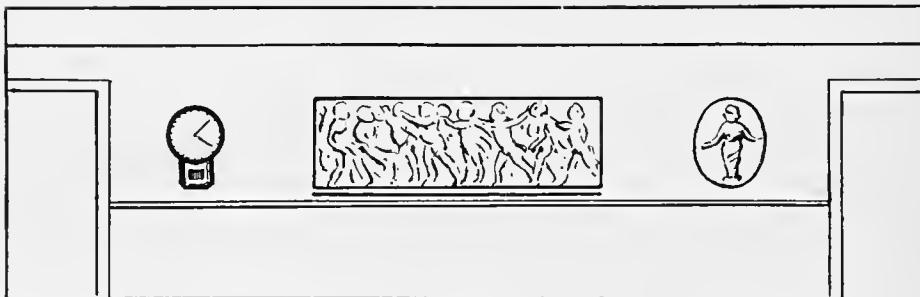


Fig. b.

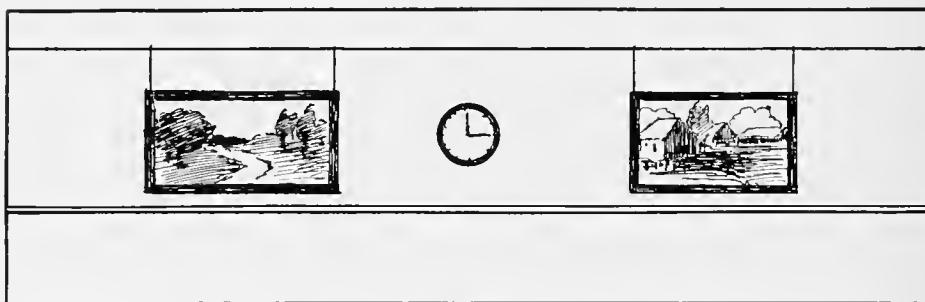


Fig. c.

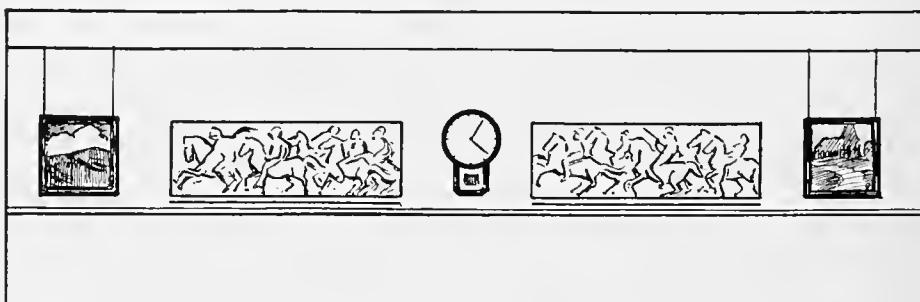


Fig. d.

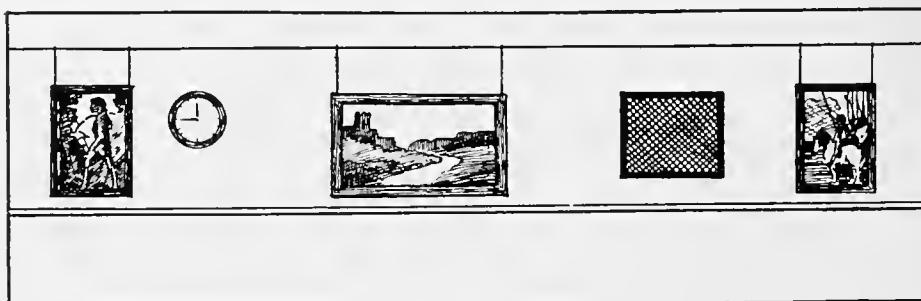


Fig. e.
PLATE X.

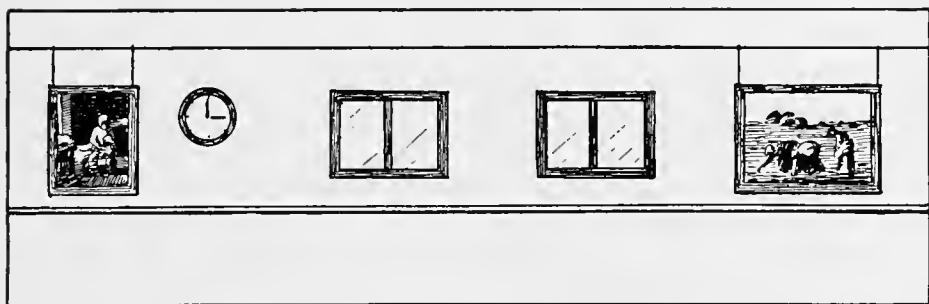


Fig. f.

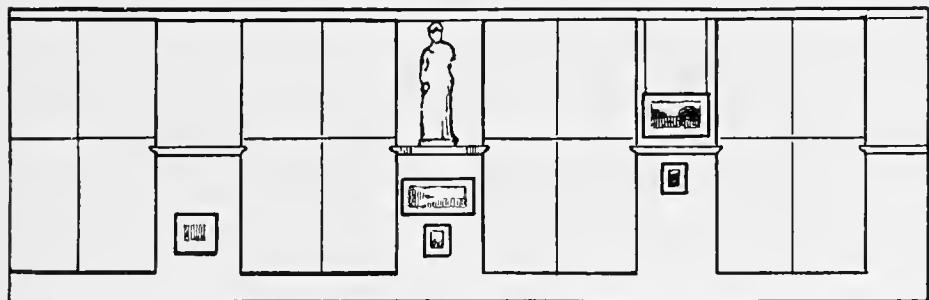


Fig. g.

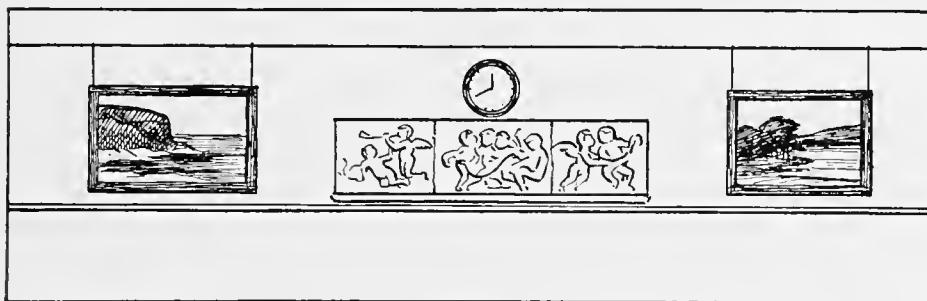


Fig. h.

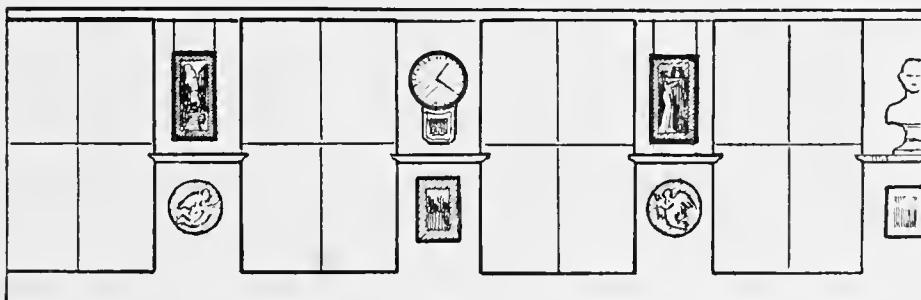


Fig. i.
PLATE XI.

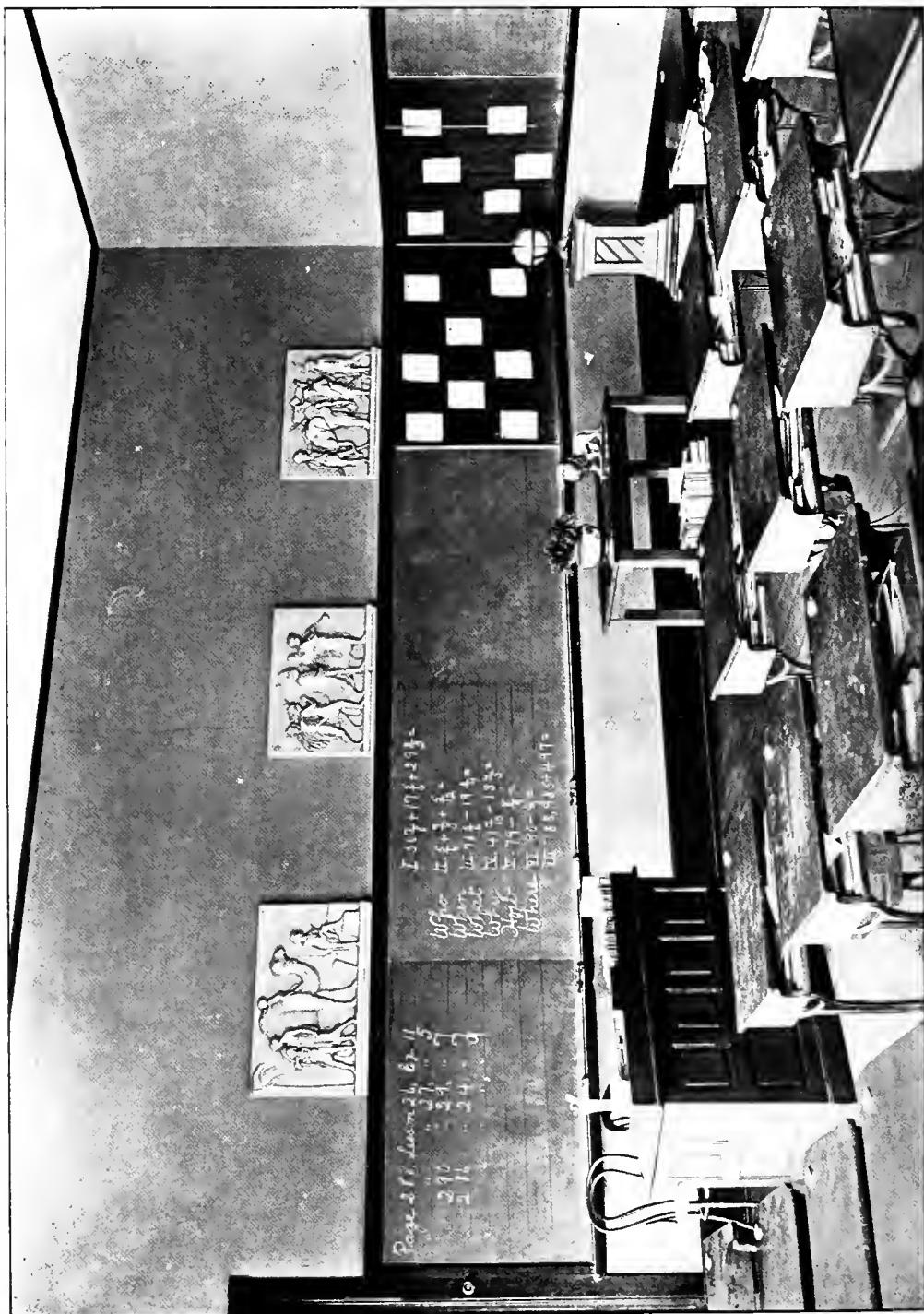
these pictures from one hook, instead of two as in fig. c, plate X, adds to the confusion and leads the eye away from the picture to the point of convergence of the wires. When a picture is hung from two hooks the wires are less noticeable for they are in harmony with the vertical lines of the room. Pictures and casts should be of such proportions and grouped in such a way as will harmonize best with the proportions of the wall spaces.

From this standpoint, the most effective treatment of the wide horizontal spaces over blackboards consists of such plaster friezes and pictures as Thorwaldsen's "Triumphal Procession of Alexander," Alexander's "Evolution of the Book," and Blashfield's "Washington Laying His Commission at the Feet of Columbia." Subjects having these desirable porportions are not numerous, but the horizontal line may be emphasized in another way, by grouping two or three narrower subjects as in fig. c., plate X.

The problem of arranging one or more subjects in a large space should be considered not only from the standpoint of harmonious space filling, but balance as well. When two pictures or casts of the same size and of equal attractive force are placed equal distances from the center of the wall space, as in figures c and d, plate X, the result gives a satisfactory feeling of balance through symmetry. But sometimes conditions will not admit of arranging things in a symmetrical manner, as in fig. e, where the unequal sizes and placing of the ventilator and clock must be balanced by placing the pictures and casts of varying sizes and shapes at such distances from



Such friezes as Thorwaldsen's "Triumphal Procession of Alexander" make most harmonious decorations for the long horizontal spaces over the blackboard.



These slabs are separated so as to decorate the space more effectively.

the center as will produce balance. The proportions of the spaces to the right of the ventilator and the left of the clock make them suitable for tall pictures. The greater part of the large picture in the space between the clock and ventilator is to the left of the central axis of the wall space, to counterbalance the greater weight of the attractions of the objects on the right. The balance of the dark note of the ventilator is obtained by placing the darker picture to the left of the clock. Balance obtained in this way is frequently more interesting than through symmetry, though a more difficult problem for the teacher to solve.

The balancing of pictures and casts of unequal sizes and at varying distances from the center of a space may be likened to children playing seesaw, that is, the weight of a small boy will balance the weight of a larger boy, if the former has the longer end of the board.

It will be observed then that a comparatively small picture may be made to balance a larger if it is placed at a great enough distance from the center of the space. But it must be remembered that the attractive force of the color values of a picture enters into the problem as well as its size and shape. Equal masses of white and black balance at equal distances from a center and the attraction of a very dark or light spot may be balanced by a smaller mass of bright color. All these conditions of size, relative position, and color value complicate the problem and render futile a solution by mathematical means. When any doubt arises regarding the question in hand, it is well to place a plumb

line so that it passes through the geometric center of the wall space and then the balance of the decorations may be more easily determined.

The common practice of hanging pictures so that they rest on the blackboard molding should be discouraged as it causes them to tip out from the wall.

Naturally, pictures and casts should be hung as low as possible so that the children may see them easily; but there should be a space of two or three inches between the bottom of the frame and the blackboard molding and casts should rest on special moldings provided for the purpose.

If the teacher will compare pictures hung by two vertical wires from two hooks, with those suspended from a single hook, it will be apparent that the oblique lines formed by the wire in the latter case lead the eye away from the picture to the hook.

Where the width of the picture greatly exceeds the height, as in Sargent's "Frieze of the Prophets," it is sometimes necessary to add a third wire at the center to prevent the frame sagging.

Great care should be observed in decorating spaces between windows to obtain unity and balance. Each space is a unit in the whole scheme of decoration and must be harmoniously related to it.

In such an arrangement of objects as fig. g, plate XI, the eye is attracted from left to right in an oblique direction which, being out of harmony with the other lines of the room, creates a feeling of unrest. Such an effect may be avoided if the objects are placed on the same level as those on the other walls of the room, as in fig. i, plate XI.

These two Rhine Color Prints make an adequate decoration for the front of the room.

PLATE XIV.





Exhibits of drawings should be arranged in an orderly manner at the back of the room.

PLATE XV.

CHAPTER V

Treatment of Wall Spaces and Windows

The front of the room is the center of interest from the pupils' point of view, and if the teacher has but one fine cast or picture, it should be placed where it will exert the most potent influence upon the children.

The front wall of the room is admirably adapted for statues and bas-reliefs for the light from the side windows brings the modeling of casts into bold relief.

Bas-reliefs having proportions similar to Thorwaldsen's "Triumphal Procession of Alexander" will harmonize with the proportions of the wall space above the blackboard and will prove to be a sufficient decoration, as in plate XII. A similar arrangement may be obtained with a picture having such proportions as "Washington Laying His Commission at the Feet of Columbia," or a series of small pictures framed together, as "Fairy Tale Series" by Jessie Willcox Smith.

Very satisfactory effects are obtained by placing two large pictures as in plate XIV or a bas-relief in the center, and balancing on either side with a picture, as in fig. h, plate XI.

As a necessary accompaniment to a well decorated wall, the corners, table, and blackboard should be kept in good order. An exhibition of daily work, however well arranged, is spotty in effect and when placed near a decoration, as in plate XIII, it produces a very

strong attractive force which interferes with the full enjoyment of the pictures or casts.

Work may be more fittingly exhibited either at the rear of the room as in plate XV, or where it will least interfere with the decoration. For the same reasons, drawings, small pictures, or written work should not be tacked upon the blackboard molding, except for a short period, when the teacher desires to have a lesson or class criticism.

The table affords excellent opportunity for making the front of the room an inspiration of beauty. Too often it serves as a catch-all for books and materials, as in plate VII. Note the atmosphere of refinement that the table creates in the room illustrated in plate XVI. In the Everett School, in Boston, each class undertakes the study of one poet for the year and the teacher utilizes the table in a most attractive way, making, as it were, a shrine of beauty to the chosen poet.

The table might further be utilized to illustrate the study of masters in art or music.

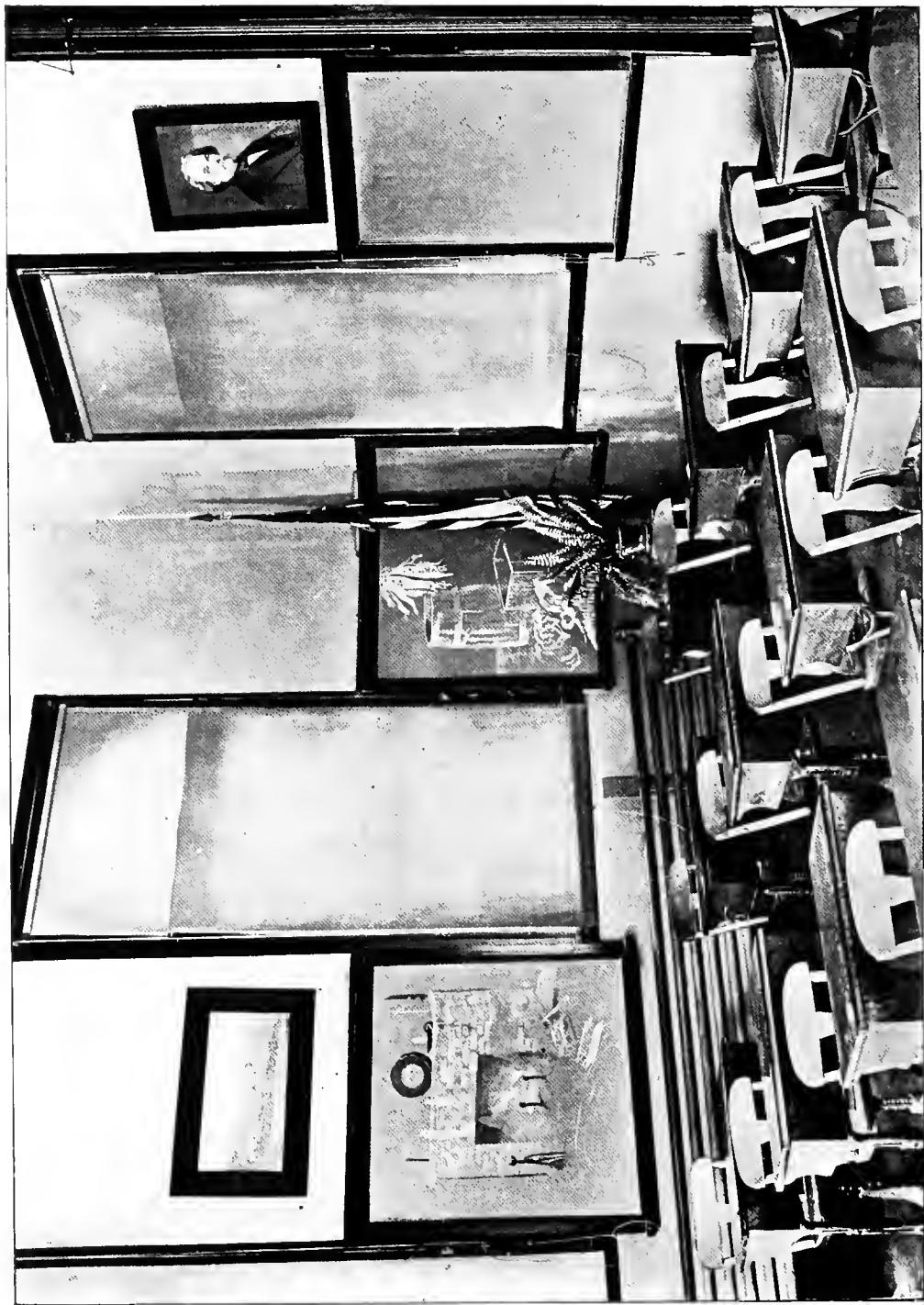
A piece of statuary may be made an effective part of the decoration at the front of the room if placed upon a pedestal between the teacher's desk and the window.

Generally, the side wall opposite the windows proves to be the most difficult one to decorate, for here are placed the clock and ventilators, and the teacher must endeavor to select pictures and casts of such proportions and tone value and arrange them in such a way that the strong attractions of the clock and ventilator



The table at the front of the room affords excellent opportunity for artistic arrangements of books, pictures, casts, and vases.

PLATE XVI.



Unused blackboard spaces may be made attractive by blackboard drawings.

PLATE XVII.

are in a measure reconciled. (See chapter IV on Principles of Arrangement.)

The decoration on the back wall of the room should be in harmony with the other walls. What has been said concerning the front wall will apply here, although the most attractive casts and pictures should be at the front, the center of the child's interest.

Unused blackboard spaces at the rear of the room may be covered with burlap on which drawings, written work, Japanese prints, or other interesting material may be exhibited. The placing of these exhibits on the burlap will offer excellent opportunities to the pupils to learn the principles of arrangement in a most practical way. In the room illustrated in plate XV, the burlap was fastened to the wall with glue; and such careful attention is given to the arrangement of drawings that it forms one of the most attractive features in the decoration of the room.

Another teacher in the same building brightened a rather dark corner in a most attractive manner by an arrangement of Japanese towels (see plate XIX) and the expense did not exceed one dollar.

Note how the ugly ventilator shaft in plate IV has been made less noticeable by a Japanese towel which cost only twenty-five cents.

When such beautiful material is available at so little expense, is there any excuse for lack of beauty in the schoolroom?

The unused blackboard spaces may also be decorated with blackboard drawings as in plate XVII. These sketches, however, should not remain for any

great length of time, for when they have outlived their usefulness they are distressing and become an eyesore.

Owing to the proportions of the narrow spaces between the windows in the schoolroom, pictures having greater height than width will produce the most harmonious decorative effect.

The clock, which so often interferes with harmonious decoration when placed in the wide spaces over the blackboard, will fit admirably between the windows as in fig. i, plate XI, and circular bas-reliefs may be introduced to assist in giving shape harmony. The proportions of plaster busts make them admirably suited for such spaces, fig. i, plate XI, while statues, fig. g, though harmonious in proportion, are not appropriate here as they show to better advantage on pedestals nearer the eye level. Japanese prints are very effective in the small spaces between the windows. They should be hung from a hook directly back of the picture. A frequent mistake in treating these narrow spaces is that, taken as a whole, the decoration does not balance as in fig. g, plate XI, in which case the eye is led in an oblique line from left to right instead of horizontally, as in fig. i.

There is nothing which may be made to contribute more to the cheerfulness of a schoolroom than plants and flowers. They may be grown in window boxes and bowls, as illustrated in plates III and XVIII.

Geraniums and rubber plants are perhaps the most hardy varieties, though ferns are most desirable when the temperature of the room will admit of their growing.



Window gardens give home atmosphere to the room.

Such arrangements of Japanese Towels are effective and inexpensive.

PLATE XIX.



BULB CULTURE

A continuous bloom of flowers may be enjoyed in the class room from January to Easter by means of planting bulbs of Double Roman, Grand, Paper White, Soleil d'Or, and Von Sion Narcissi; Princess Marianne and Duc Van Thol Scarlet Tulips; Jacques New Holland, Prince of Wales, and Charles Dickens Hyacinths, and the Hero Crocus.

Also, bulbs of the Chinese Lily are very decorative and may be purchased for a few cents. They should be planted in a flat glass bowl or dish, in pebbles, and covered with water. The bulbs of the other varieties of plants should be purchased in the early fall and planted in low flowerpots and placed in a dark corner in a cool part of the school cellar until the tops begin to show above the surface two or three inches when they may be placed in the windows of the schoolroom.

A fifth grade boy in the Ethical Culture School, New York City, describes the planting of bulbs in his room as follows:—

“We thought it would be a nice idea to have a continuous bloom in our class room, so we ordered bulbs. We first put pieces of a broken flowerpot in the bottom of our pots, pans, and boxes for drainage. Then we added charcoal to sweeten the soil. Next came the soil with a little sand bed upon which to place the bulbs. This sand drains the water away from the base of the bulbs and so decay is prevented. Then we covered our bulbs over with soil.”

In country schools, where ground space is available, the pots containing the bulbs may be placed in a trench

just wide enough to receive them and eighteen inches to two feet in depth, and then covered with ashes.

In the fall, sprays of barberry, thorn apple, and red swamp berries may be collected and placed in jars and bowls. They will last well into the winter and give effective touches of color to the room. Children should

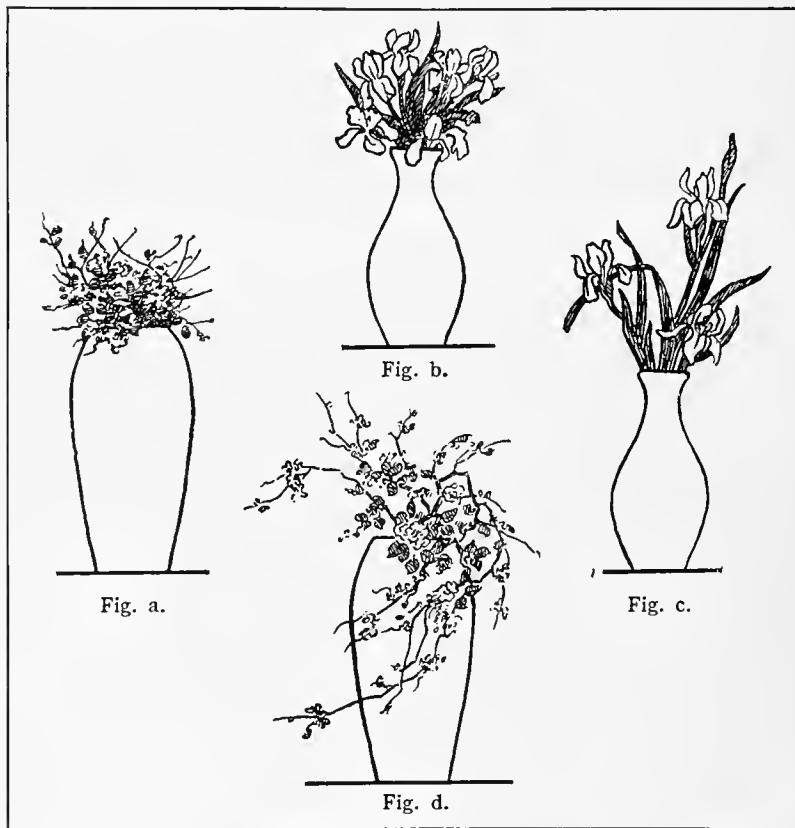


PLATE XX.

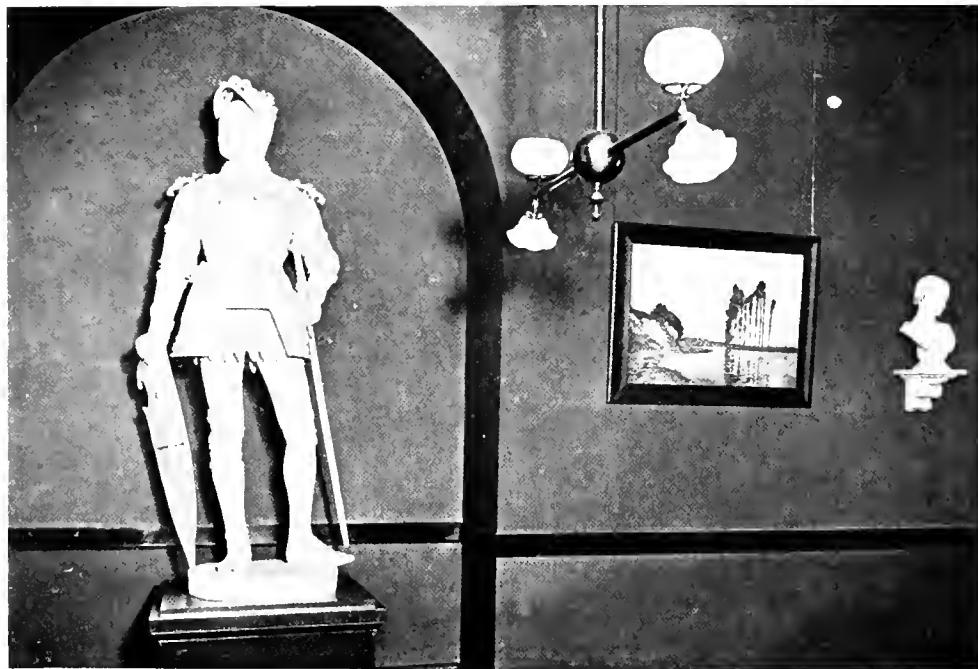


Fig. I. Decoration of the school entrance, Pierce School, Brookline, Mass.



Fig. II. Decoration of the school entrance, Dearborn School, Boston, Mass.

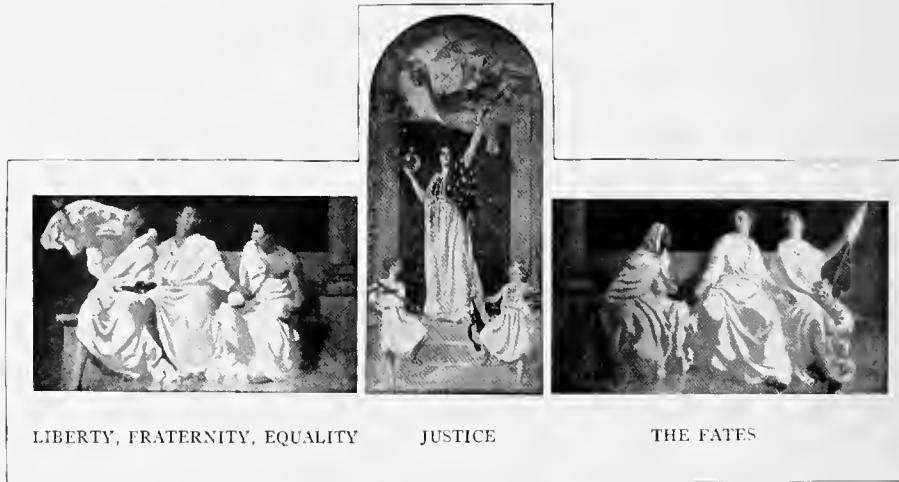
be instructed in the proper way to select, pick, and arrange plants prays, as much waste of good material results when children are not guided in such matters. Teachers should demonstrate to the pupils that an arrangement consisting of flowers of one variety, in a vase of appropriate size and shape, is more effective than crowding many varieties of flowers into one vase.

They may also observe that short-stemmed flowers look best in short-necked vases or bowls, and that long-stemmed varieties appear to better advantage in long-necked vases.

Before placing the flowers in the receptacle, trim off superfluous leaves and branches and cut the stems of varying lengths, so that when arranged in the vase, the blossoms are not all on the same level. This may be done by holding the stems together and making a slanting cut with the scissors or knife.

The arrangement of the spray and iris blossoms in sketches a and b, plate XX, is quite a prevalent one in the schoolroom and the home. It is evident that whatever beauty the foliage and flowers have is quite obliterated through bunching them too closely. The stems should be separated, so that their graceful curves may delight the eye.

More interesting variety will be obtained if the flowers and foliage are arranged to compose within a triangle, as in sketches c and d.



Mural Decorations in the Criminal Courts Building, New York.
By Edward Simmons.

Courtesy of The Curtis and Cameron Co., Boston, Mass.

PLATE XXII.

CHAPTER VI

Selection of Subjects for Pupils

The subject of the picture or cast should be selected not only for its decorative value but also from the stand-point of the child's interest and understanding. Young children seem to like best those subjects which are closely related to their daily experiences, while pupils of the higher grades are interested in landscapes and subjects related to their studies in History and Literature.

The beauty of the picture, however, should not be sacrificed for the sake of the story it may tell.

Reproductions of works of art should hold precedence over photographs of people and scenery for it is



Fig. I. Laocoön Group in the Salem (Mass.) Normal School Hall.



Fig. II. This thoughtless arrangement of pictures is confusing and disorderly.
PLATE XXIII.

just as important that we acquaint the child with the best in art as in literature.

This valuable opportunity in training of taste through daily association with works of art is wholly lost in rooms that are decorated merely with photographs of scenery and people.

One good photograph of a beautiful piece of scenery may be included in any scheme of decoration, but where there are many such subjects, it rather suggests the decoration of a transcontinental railroad office than a schoolroom.

Some teachers believe that children can be made more patriotic by having a portrait of Washington or Lincoln to look at every day in the year.

It is a question whether the lesson in patriotism might not be more effectively taught if the portraits of great men, unless masterpieces of art, are exhibited only for the celebration of their birthdays.

There is a great need at the present time in arousing patriotism for American Art, through more extended use in schoolroom decoration of reproductions of the really fine achievements of our best American artists.

What could better serve artistic as well as educational needs than such decorations as Blashfield's "Washington Laying His Commission at the Feet of Columbia," plate XLI, Simmons' decoration of the Criminal Courts Building, New York, plate XXII, Alexander's "Evolution of the Book," or Dallin's statue of "Paul Revere," plate XXI?

CHAPTER VII

The Decoration of the School Entrance and Hallways

The entrance to the school should be made attractive and inviting by a fine piece of statuary or bas-relief decoration. It is remarkable what a difference a few judiciously placed casts or pictures will make in a cheerless hallway. The former should be so placed that the light will bring the modeling into bold relief. Pictures having light color values should be placed on dark walls and the darker pictures in light spaces.

The ineffectiveness of many small pictures in a hallway is at once apparent in fig. II plate XXIII. Only large pictures that will carry well make appropriate decorations for such places, as in fig. I, plate XXIII.

In primary buildings such subjects as "The Bambino," "Trumpeters," and "Singing Boys" by Della Robbia; "Triumphal Procession of Alexander" by Thorwaldsen, make a direct appeal to little children, while the "Minerva," "King Arthur," "Diana the Huntress," "Apollo Belvedere," "Niobe," Dallin's "Paul Revere," "Scout" and "Medicine Man," "Il Penseroso," or the "Laocoön" group are appropriate for the grammar and high schools. They should be mounted on pedestals which are related harmoniously in proportion with the statue and stained to harmonize with the woodwork.

Drapery of dark brown fastened to the wall or



An attractive office entrance.

PLATE XXIV.



The office of the master of the Edward Everett School, Boston, Mass., is an excellent example of beautiful woodwork and refined decoration.

suspended from a pole back of the statue will assist greatly in bringing it into relief. (See fig. II, plate XXI, and fig. I, plate XXIII.

THE PRINCIPAL'S OFFICE

The office generally strikes the keynote to the decoration of the building. If the principal exercises good taste in the selection and arrangement of furniture, pictures, casts, and plants, and in the choice of harmonious colors for his office, its influence will be felt throughout the school. On the other hand, if you find him surrounded by a state of disorder, furniture that is ugly in form and color, inharmonious color in floor covering, woodwork, and walls, and the latter covered with a disorderly collection of cheap pictures, you will generally observe this disorder and lack of harmony in other parts of the building, for the teachers and pupils look to the principal for inspiration and are strongly influenced by the example that he sets before them.

How may the office be made attractive? First of all be certain that the effect of the office is sunny, for many go there who need cheering up. This may be accomplished through treating the walls in tones of warm yellows or browns depending upon the amount of light that the room receives.

Harmony between the color of the floor covering and the wall may be secured through the use of tones of the same or similar colors. If rugs are chosen, strong colors or loud patterns should be avoided. In fact, owing to the comparatively small size of this room, if a pattern is used at all it should be very subdued.

The color of the furniture and woodwork should be analogous to that of the wall and floor. The effect of the darker stains and unpolished surfaces is richer and more restful than the so-called golden oak and other highly polished surfaces having prominent grain markings. Unity is frequently lost through using pieces of furniture having totally different designs and colors.

As a rule, the office has a somewhat crowded appearance, owing to its small dimensions, and the number of pieces of furniture required. This effect may be offset somewhat if the desk, table, and bookcase are not covered with books, pamphlets, casts, bric-a-brac, and plants, and the decoration of the wall consists of a few well-chosen pictures. The table or desk may be made sufficiently attractive by one beautiful object, as a plant, vase, bowl, or cast. The large ferns, rubber plants, or pieces of statuary are most appropriate on separate stands. Owing to their height they do not appear well perched on the end of the desk or bookcase.

THE TEACHERS' REST ROOM

The decoration of the teachers' rest room should be restful and homelike. Such a result has been admirably achieved in the illustration, plate XXVI. The general homelike atmosphere, refinement, and good taste are at once apparent in the quiet design of the rug and upholstery; the choice of one real good picture of effective size in preference to many small, inferior pictures; and in the pleasing design of the furniture. The homelike quality which such furniture creates makes it especially desirable for such rooms.



Teachers' rest rooms should have a homelike atmosphere.
PLATE XXVI.

CHAPTER VIII

Decoration of the Assembly Hall

The Assembly Hall is the best room in the school since the children assemble there on special occasions long to be remembered.

Such gatherings will be more impressive when held in a hall that has been made beautiful through the combined efforts of children, parents, teachers, and principal.

It is surprising to see how such efforts have made even unsightly halls attractive, fig. II, plate XLIV.

The mural painting makes the ideal decoration for the Assembly Hall.

It is hoped that artists in the future may co-operate with School Committees so that the school children may come under the inspiration of fine decorative art. The architecture of our modern schools is admirably adapted to the artist's best efforts.

A very creditable beginning has been made in one or two cities by advanced art students working under the supervision of teachers who are well equipped with a knowledge of mural painting, gained through practical experience. At the present time, students of the Massachusetts Normal Art School are planning a decoration, under the direction of Richard Andrew, for the Assembly Hall of the Prince School, in Boston. The only expense of this work, which covers the cost of materials, is to be met by the Schoolhouse Commission.

The architectural quality of Greek sculpture makes it very effective decorative material for the hall. Friezes and statues should be placed where they will harmonize best with the lines of the room and great care should be observed to allow for sufficient background about each subject, as confusion may result, as in plate XXVIII, where the subjects are crowded.

Friezes are very effective but they should be placed near the ceiling as in plate XXX, for they were designed originally to be seen from this point of view, and, therefore, any such arrangement as plate XXXI is inappropriate.

A few busts will suffice in any scheme of decoration. They may be placed on brackets in the narrow spaces between windows or upon a pedestal in corners. Their decorative effectiveness, however, is quite limited, as they do not carry well when viewed from a distance. This defect is quite apparent in fig. I, plate XLIV.

Since the stage is the center of interest in the hall, the supreme effort in decoration should be centered there.

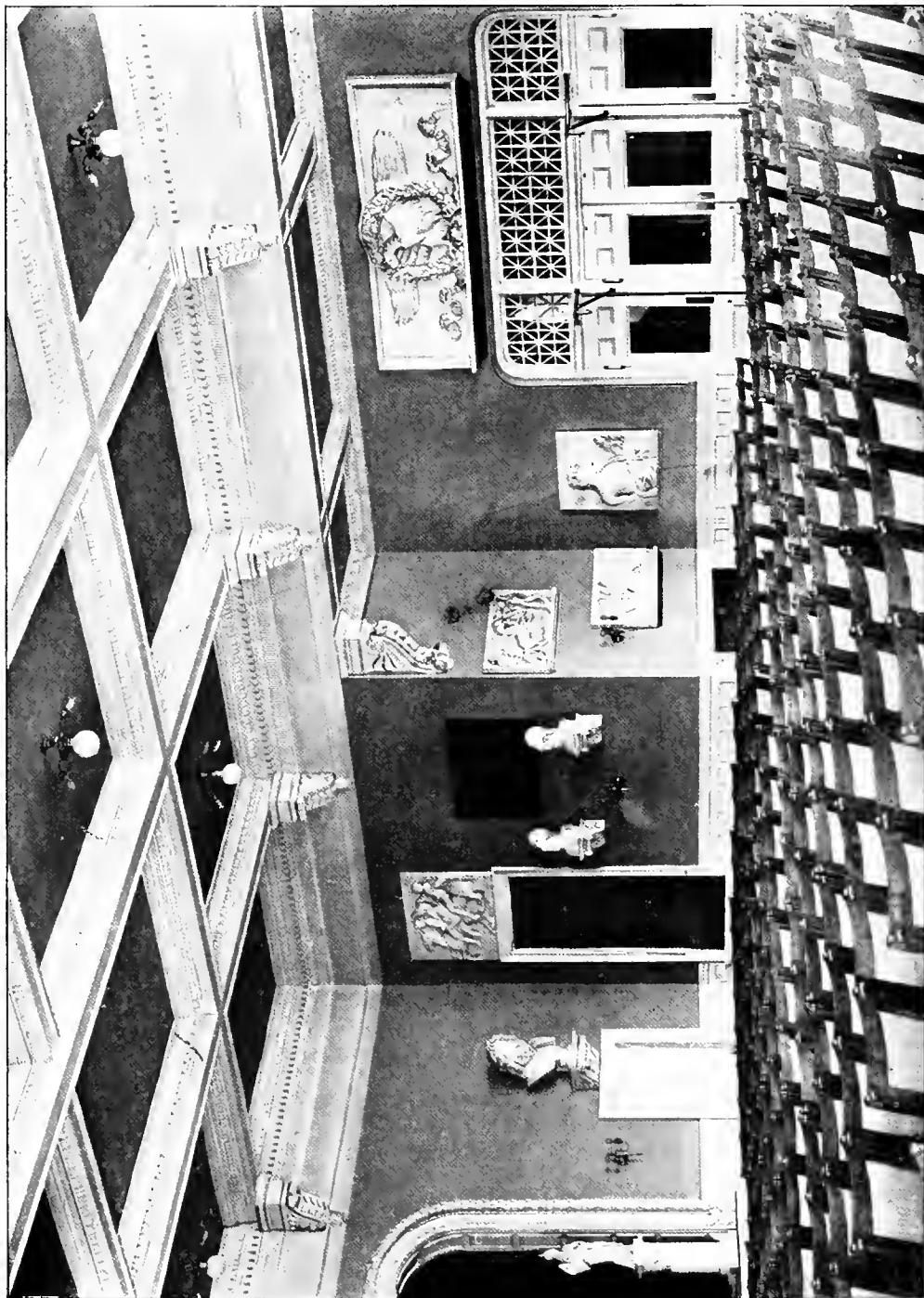
The frieze in plate XXX makes an adequate decoration and harmonizes admirably with the structural lines of the wall. Wall panels on either side of the stage may be decorated with bas-reliefs or pictures having harmonious proportions, while statues or busts on pedestals may be placed in the corners formed by the front and side walls. The decoration of the side walls may consist wholly of statuary and bas-reliefs or pictures and casts. The largest sized subjects will produce most satisfactory results and they should be selected to harmonize with



The most beautiful way to illuminate the Assembly Hall is by reflected light.

Courtesy of Donald McDonald, Boston, Mass.

PLATE XXVII.



There is an effect of over-decoration in this wall.

PLATE XXVIII.

the proportions of the panels or spaces which they are to decorate.

Framed pictures, as a rule, are not as decorative in large halls as casts.

The thoughtless arrangement of clocks, ventilators, etc., frequently makes the problem in decoration extremely difficult. The suggestive sketches on plates X and XI will serve to show how the problems of balance in such cases may be solved.

The most beautiful way of lighting the assembly hall is by reflected light.

It is no longer necessary to put up with the ugly fixtures which mar so many well decorated assembly halls for at the present time beautiful designs, as illustrated in plate XXVII, are available. Simple shades with little or no ornamentation are most suitable designs for the school. There is no excuse for the ugly ventilators that mar the appearance of so many interiors when such attractive designs as illustrated in plate XXX may be obtained.



Pupils of the Salem (Mass.) Normal Practice School studying statuary
in the Normal School Hall.

PLATE XXIX.

CHAPTER IX

The Influence of Good Decoration

The silent influence for good of a well decorated building, upon the child, can never be measured. Yet teachers should not rely too much upon this unknown quantity or the greatest opportunities for cultural training may be lost. In such cases, children frequently form wrong impressions of the world's masterpieces, as in one school where the committee of the graduating class was debating upon the most fitting manner for the expenditure of money for a school gift, whereupon one boy declared, "that, in his opinion, it would be far



This frieze makes a most adequate decoration for the front of this hall.

Courtesy of Caproni Bros., Boston, Mass.

PLATE XXX.



This frieze decoration suffers through being placed too low.

PLATE XXXI.

better to use the money in repairing the broken arms and heads on the statues in the school rather than buy new ones."

Excellent training is afforded when the pupils are first encouraged to express freely their impression of each picture and piece of statuary in the schoolroom. Then the artist's message may be more fully revealed by the teacher. Compositions may be written correlating with the work in English and finally bound to make an Art notebook. The supervisor of drawing may be a great source of inspiration in this work, through lectures to pupils, teachers, and parents.

CHAPTER X

Processes of Reproduction

Carbon and solar prints, photographs, photogravures, half-tones, and lithographs are being used in school decoration at the present time.

Of the monochrome prints, the carbon is generally the most satisfactory form of reproduction as it is made by printing the carbon paper in contact with a negative of the same size as the print, thereby insuring sharpness. The depth of tone in the shadows and gradation of tones from shadows to lights are more truthfully reproduced than in many of the bromide enlargements.

The bromide is usually made by enlarging from a small negative on to a large sheet of bromide paper. The focusing is difficult, and, as a rule, the bromide is not as sharp as a carbon. The negatives from the former are often made from other prints instead of from the object itself and in such cases the pictures are not satisfactory.

There are many inferior reproductions of this sort on the market and teachers should seek expert advice when purchasing bromide enlargements.

Up to the present time, owing to inferior color reproductions, there has been little attempt to introduce colored pictures in the schoolroom.

Hand-colored reproductions of masterpieces are satisfactory when executed by a good artist, but there

are many such works on the market of doubtful value and before purchasing such, it is well to seek the advice of one who is familiar with the original paintings.

The improvement in colored lithography and hand-colored prints affords an opportunity at last of satisfying the child's craving for color. The lithographs made from the original paintings by Rivière and the Rhine prints are beautiful in color, and their decorative qualities make them eminently suitable for school decoration.

HENRI RIVIÈRE AND HIS ART

"Henri Rivière is a Frenchman, born in Paris fifty years ago. He, like many other young persons, was a disappointment to his family, in not having any taste for a business career; but having shown a decided bent for the art of painting, he was not hampered by parental opposition. His etchings are noted; he paints in oils and water colors and for the last twelve or fifteen years he has produced some remarkably fine color prints from water color sketches made for the most part in Brittany, where he lives from May until October. He takes his summer store of observations thus recorded in exquisite colors and returns to his native and beloved Paris, where through the winter he etches on stones from which his color prints are produced. These are not left to any hazard of commercialism, for Rivière supervises personally every stage of the work.

"Many of the inks used by him are of his own making, because he cannot find what he wishes on the open

market. Most of the prints are made by the application of fourteen or sixteen superimposed colors which explains, in part, the wonderful effect of atmosphere which is a distinguishing feature in Rivière's work.

"The color prints are, for the most part, nature poems of land and water forms, cloud masses, sunset, twilight, moonrise and night, dawn and evening: The Cape, stretching far out into the limitless ocean; the Mountain, silhouetted against the sky, glorified by the after-glow reflected upon its snow-capped crest; the grass-grown valley on the border of which the stone cottages of Brittany fishermen are seen. These and many other scenes are not of any particular locality, they are the wonders of old Mother-Earth as she reveals herself in a universal message of beauty, although the source of inspiration to Rivière has been the western confines of France.

"The series called 'The Enchantment of the Hours' brings us closely in touch with mankind, for in these pictures we see humanity at its daily occupations. The wonder of this 'Enchantment of the Hours' series is the different conception from that of the artist of classical times. Guido Reni, for example, marks the passing of the hours by the forms of beautiful maidens attendant upon the sun god in his chariot, borne upon the clouds, far above the earth.

"Rivière marks the passing hours by The Dawn, Twilight, The Mist, The Sunset, and other exquisite and fleeting impressions of nature. Is his point of view not that of the Christian artist as contrasted with that of the Pagan? Is it not the outcome of man's experience and belief in life hereafter, in contrast with



A Brittany fishing village—"The Boys," By Henri Rivière.

Courtesy of The Emery School Art Co., Boston, Mass.

PLATE XXXII.

belief in the present life only with a hierarchy of beautiful gods and goddesses dwelling upon Mount Olympus?

"Henri Rivière's art has the large qualities of wall painting. He has simplicity of style, akin to that of Puvis de Chavannes. He is imbued with the spirit of the Japanese art. In fact this sympathy is so close that he has been honored by the Japanese artist, Tadamasa Hayashi, who has commissioned Rivière to decorate his house in Tokio.

"Art instructors in the schools find Rivière's prints full of inspiration for their pupils and the teachers of general subjects, also, are able to develop much of their teaching through the themes of his pictures. The 'Views of Nature' are particularly adapted to the needs of the schoolroom; they feed the inborn love of color which has suffered in the past for want of nourishment; they lift up the heart and understanding and let imagination have play. They bid the insignificant bare walls retire and let the world of beauty in nature, interpreted in beautiful lines and color, come before the eyes of the children."—*Mrs. Ada W. Tillinghast.*

CHAPTER XI

Picture Framing

The effect of a picture is added to or spoiled by its frame. There is one safe rule to go by in framing pictures; the moment the frame is noticeable, there is something wrong with it. "A frame should be a part of the picture; it should be of it, but never in evidence." Plain moldings generally make the most satisfactory frames. They should be stained to harmonize with the prevailing tone of the picture. When mats are advisable they should never be white but a somewhat lighter tone of the frame color.

Gilt frames are altogether too conspicuous in a schoolroom. They were originally used to frame richly colored paintings placed in dim cathedrals; often as altarpieces, where the gold of the frames repeated and emphasized the golden vessels used about the altar. In such surroundings anything less rich than gold would not have been in good taste. Then in large galleries of great paintings, where some method of framing must be adopted that will not let one picture jump out and "kill" its neighbor, gold was adopted as a compromise.

The most appropriate treatment for paintings consists of the dull gold or bronze while the frames of color prints should be stained in a darker tone of the predominating color of the picture.



Fig. I. The effect of the lilies is lost in the details of this inappropriate frame.



Fig. II. There is nothing in this frame to detract from the picture.



Fig. I. Such frames detract from the picture and are inappropriate for the schoolroom.



Fig. II. This frame subordinates itself to the picture and serves to emphasize its beauty.

By comparison between the illustrations on plates XXXIII, XXXIV, and XXXV, it is quite apparent that simple frames serve to emphasize the beauty of the picture, while the eye is directed away from the subjects by those frames that are excessively ornamented.

How apparent this is in the illustration of the over-ornamented framing of the Sistine Madonna, fig. II, plate XXXV. The full beauty of the picture is brought out by the simple, dignified framing of fig. I. Owing to this, you see nothing but the picture.

This is also true of the simple framing of the "Wood Interior" by Diaz, fig. II, plate XXXIV, and Sargent's "Lily-Rose" picture, plate XXXIII. You look straight into the depths of this Diaz picture and the detail of the lilies in the latter may be fully enjoyed against the simple molding.

CHAPTER XII

A Suggestive List of Pictures and Casts for Elementary and High Schools

The following list of subjects has been selected from the standpoint of the child's interest and understanding, but the teacher should not necessarily confine her selection to the comparatively few subjects listed for her grade. It should be understood that any such list must be elastic:—

Grade I

Madonna of the Chair	Raphael
Baby Stuart	Van Dyck
Prince Don Balthazar Carlos	Velasquez
Little Brother	Meyer von Bremen
Mother and Daughter	Le Brun
Feeding Her Birds	Millet
Belated Kid	William M. Hunt
Twin Lambs	William M. Hunt
Little Strawberry Girl	Reynolds
Sleeping Hound	Landseer
A Fascinating Tale	Ronner
Mother and Child	Toulmouche
Can't you Talk	Holmes
A Little Mother	J. W. Alexander (Copley Print)
The Picture Book	Johansen (Copley Print)

PLATE XXXV.

Fig. II.



Fig. I.



Fairy Tale Series	Jessie Willcox Smith
Studies of Children	Elizabeth S. Green
Minnehaha and Hiawatha	Taylor
Cat and Kittens at Play	Adam

Rivière Color Prints

Views of Nature Series	The Bay
Enchantment of the Hours Series	The Rainbow

Rhine Color Prints

Who Will be a Soldier	Rehm-Victor
London Bridge	Rehm-Victor

Plaster Casts

Meditation	Pietro Ghiloni
Portrait of a Boy	Settignano
Laughing Boy	Donatello
Bambino	Andrea della Robbia
Cupids from Tomb of Henry IV	
Animals	Barge

Grade II

Sistine Madonna (Detail)	Raphael
Children of the Shell	Murillo
The Knitting Lesson	Millet
Love Me, Love My Dog	Reynolds
The Drinking Trough	Dupré
Shepherdess	Jacques
A Helping Hand	Renouf
Saved	Landseer
Distinguished Member of the Humane Society	Landseer

King Charles Spaniels	Landseer
Foxes	Liljefois
Girl with Cat	Hoecker
Mother and Daughter	Douglas
Midday Meal	Moiland
Geese	Pearson
School in Brittany	Geoffrey
Five Senses	Jessie Willcox Smith
Out for a Sail	Walden
Mother and Child	Brush
The Sheepfold	Jacques
Feeding the Sheep	Jacques

Rivière Color Prints

Views of Nature Series	The Forest
A Fishing Village in Brittany Series	The Boys

Rhine Color Prints

A May Morning	Fikentscher
Old King Cole	Rehm-Victor
Land of the Merry Makers	Rehm-Victor

Plaster Casts

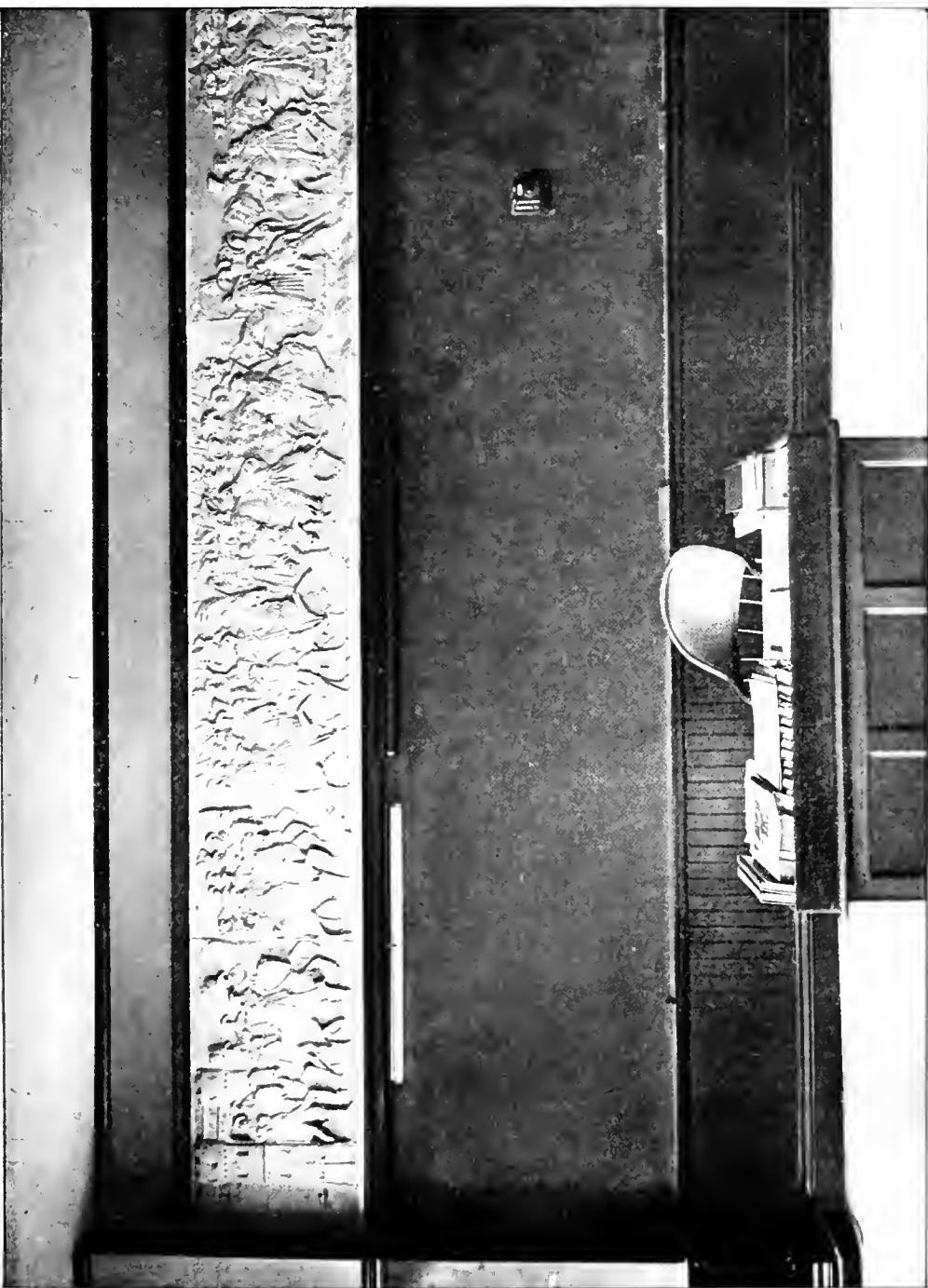
Singing Cupids	Bologná
Spring	Bouchardon
Summer	Bouchardon
Autumn	Bouchardon
Winter	Bouchardon
Animals	Barge

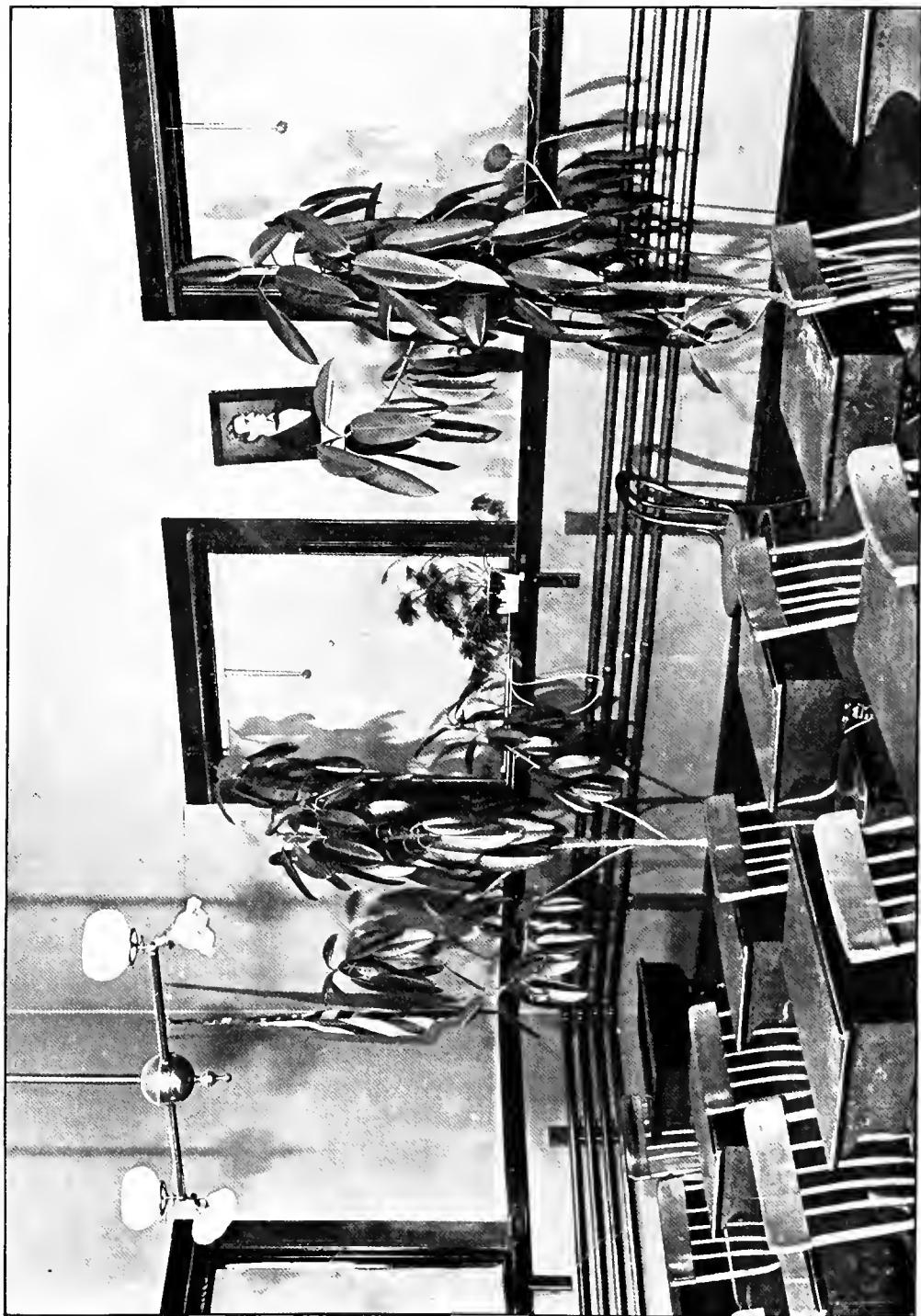
Grade III

St. Anthony of Padua	Murillo
Divine Shepherd	Murillo

This decoration, "Meeting of Henry VIII. and Francis I. on the Field of the Cloth of Gold," is appropriate for a high school room.

PLATE XXXVI.





Rubber plants are unaffected by the changes of temperature in the schoolroom and are very decorative.

Girl with Apple	Greuze
Girl with Lamb	Greuze
The Balloon	Dupré
Shoeing the Bay Mare	Landseer
At the Watering Trough	Dagnan-Bouveret
Rest in Flight	Knaus
Deer in the Forest	Bonheur
Boy Sailing a Boat	Israels
The Mother's School	Geoffrey
The Little Shrimp Fisherman	Blommers
Hiawatha	Norris
The First Music Lesson	Francis Day
Bedtime Stories	Francis Day
Studies of Children	Alice Barber
The Children's Hour	Taylor
Angel with Lute	Carpaccio
The Return to the Farm	Troyon
Farm Scene with Cattle	van Marcke
The Strawberry Girl	Reynolds
On the Farm	Millet

Rivière Color Prints

Views of Nature and Enchantment of the Hours Series

Rhine Color Prints

Swans	Schramm-Zittau
Cinderella and the Doves	Herrman
The Pied Piper of Hamelin	

Plaster Casts

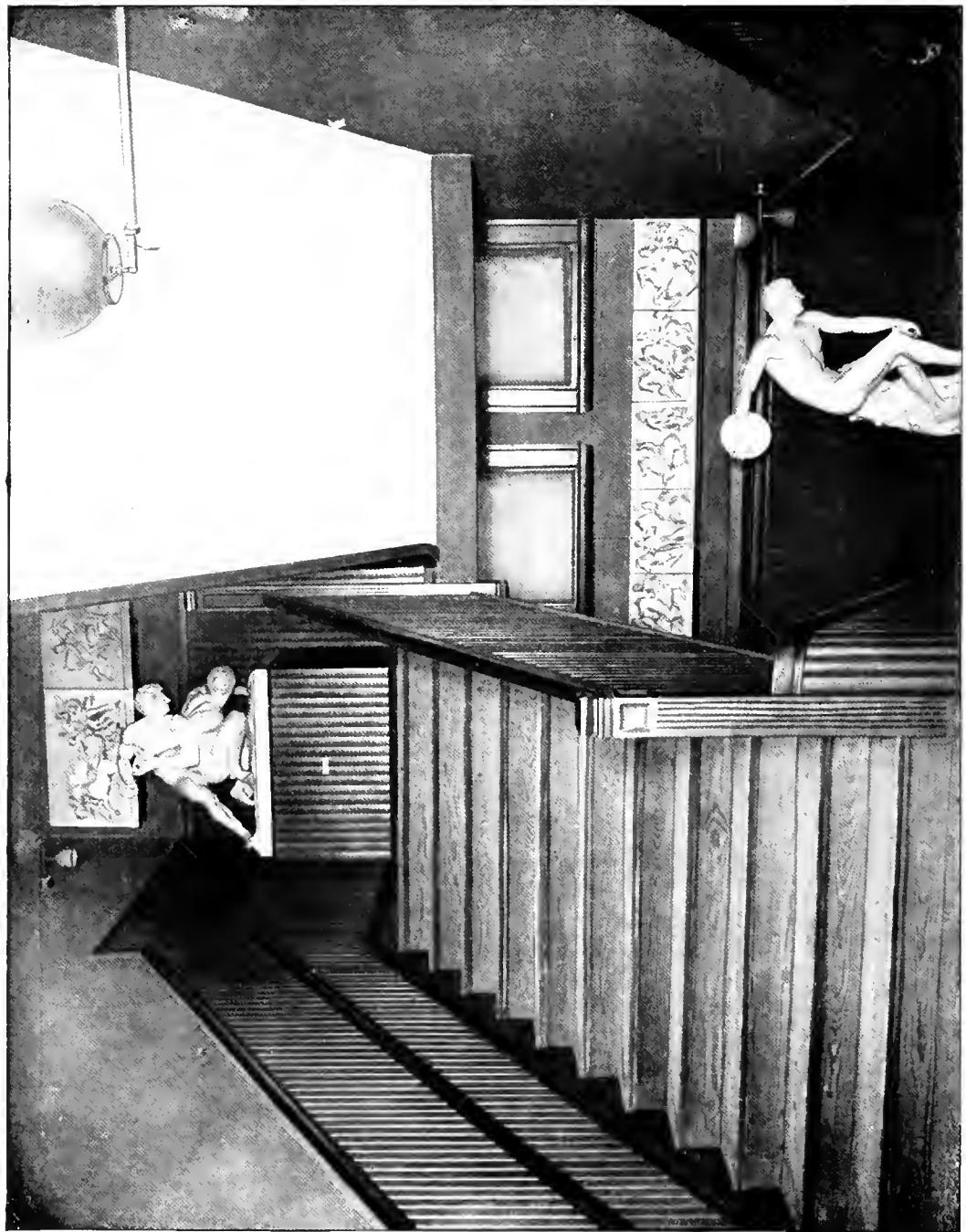
Apollo in a Chariot	(Modern)
Morning	Thorwaldsen

Children Singing and Playing Instruments (Renaissance)	
The Choir	(Cantoria Frieze)
Madonna and Child	Michael Angelo
Angel Head	Nanné d'Antonio di Banco
Grade IV	
Angels	Fra Angelico
Sistine Madonna	Raphael
Bambino	Andrea della Robbia
Cherubs Dancing	Donatello
Children of Charles First	Van Dyck
Feeding the Hens	Millet
The Little Shepherdess	Millet
The First Step	Millet
The Goose Girl	Millet
Innocence	Sir Joshua Reynolds
The Connoisseurs	Landseer
Dignity and Impudence	Landseer
Little Mother	J. W. Alexander
Landscape with Sheep	Couse
Caritas	Abbott H. Thayer
The Torn Hat	Thomas Sully
Deacon's One Hoss Shay	Howard Pyle
The Village Blacksmith	Taylor
The Spinners	Walter Gay
Boy with the Rabbits	Johansen
Angel Heads	Sir Joshua Reynolds
Horse Fair	Rosa Bonheur
The Balloon	Dupré
The Mill	van Marcke
The Corn Field	Constable
Children Catching Minnows	Curran



Large spaces over stair-landings are well suited for casts or pictures.

PLATE XXXVIII.



An appropriate decoration for a Boys' School.

Rivière Color Prints

Views of Nature Series	The Sunset
	The Cape
A Brittany Fishing Village Series	The Boys Fishing

Rhine Color Prints

Call of the Shepherd	von Volkmann
Crows in Snow	Fikentscher
On the Heath	Osswald

Plaster Casts

Aurora	Guido Reni
Morning	Thorwaldsen
Night	Thorwaldsen
Alexandrian Procession	Thorwaldsen
Children Playing with Tambourines and Cymbals	(Renaissance)
Cupid with Bow	Moreau
Singing Boys	(Florentine)

Grade V

Prince Don Balthazar Carlos	Velasquez
Madonna of the Chair	Raphael
St. John the Baptist	Murillo
Immaculate Conception	Murillo
Melon Eaters	Murillo
Song of the Lark	Breton
Return from the Fields	Breton
The Gleaner	Breton
George Washington	Stuart
Arrival of the Shepherds	Le Rolle
The Shepherdess	Le Rolle

Oxen Ploughing	Rosa Bonheur
Age of Innocence	Sir Joshua Reynolds
Penelope Boothby	Sir Joshua Reynolds
The Belated Kid	Wm. M. Hunt
Girl Reading	Wm. M. Hunt
Innocence (Mother, Child, Lamb)	Bouguereau
Princes in the Tower	Millais
Fog Warning	Winslow Homer
Old Clock on the Stairs	Taylor
Boy Sailing a Boat	Israels
Spring	Mauve
Autumn	Mauve

Rivière Color Prints

Views of Nature Series	The Forest
	The Sea
Enchantment of the Hours Series	Twilight
A Brittany Fishing Village Series	The Port

Rhine Color Prints

The Sea Gulls	Matthaei
Early Spring in the Meadow	Herdte

Plaster Casts

Trumpeters and Dancing Children	Luca della Robbia
Drummers	Luca della Robbia
Aurora	Guido Reni
Triumphal Entry of Alexander into Babylon	Thorwaldsen

Grade VI

The Gleaners	Millet
Bringing Home the Newborn Calf	Rosa Bonheur
Flight into Egypt	Durer



55—The Sea Gulls.



4—Crows in Snow.



48—Solitary Valley.



49—The Glacier.



51—Swans.



52—A Deer in a Meadow.



53—Autumn Air.



54—The Ploughman.

The above are reproductions of a few of "The Rhine Prints" sold by Atkinson, Mentzer & Co.

The End of Labor	Breton
The Angelus	Millet
The Shepherdess	Millet
By the River	Le Rolle
A Kabyl	Schreyer
The End of the Day	Adam
Landscape with Cattle	van Marcke
Advance Guard	Schreyer
Oxen Going to Labor	Troyon
The Little Seamstress	Israels
Queen Louise	Richter
Carnation-Lily and Lily-Rose	Sargent
Picture Writing	Remington
Landscape with Windmill	Ruysdael
Wood Gatherers	Corot
Spring	Corot
Rivière Color Prints	
Views of Nature Series	The River
Enchantment of the Hours Series	Setting Sun
Port of Loguivy at Low Tide	

Rhine Color Prints	
The Plowman	Georgi
Harvest Time	Hosse

Plaster Casts	
David	Verrocchio
Singing Boys	Luca della Robbia
St. George	Donatello
Triumphal Entry of Alexander into Babylon	Thorwaldsen
Landing of Columbus	
Landing of Pilgrims	

Grade VII

Moonlight	De Haas
Avenue Middelharnis	Hobbema
Madonna of the Goldfinch	Raphael
Aurora	Guido Reni
Portrait of a Lady	Franz Hals
Knitting Lesson	Millet
Washerwoman	Millet
The Travellers	Millet
Holland Cattle	Troyon
Dance of the Nymphs	Corot
Pilgrim Exiles	Boughton
Pilgrims Going to Church	Boughton
Priscilla	Boughton
Flight of Night	Wm. M. Hunt
Bugle Call	Wm. M. Hunt
Sir Galahad	G. F. Watts
King Arthur	Vischer
After the Storm	Israels
The Frugal Meal	Israels
The Child Handel	Dicksee
Search for the Holy Grail	Edwin A. Abbey
Monuments of Egypt (Color Print)	Jules Guerin
Washington Monument (Color Print)	Jules Guerin
Hour of Reverie	Bridgman
Hunting with a Hawk	Bridgman
Holland Cattle and Fishing Boats	Mesdag
Hanging the Crane	Taylor
Priscilla and John Alden	Taylor
Pictures of Japanese Art	Hiroshige
Pictures of Japanese Art	Hokusai



"Washington Laying His Commission at the Feet of Columbia." By E. H. Blashfield.

Courtesy of The Curtis & Cameron Co., Boston, Mass.

PLATE XII.

Rivière Color Prints

Enchantment of the Hours Series	The Wind
A Brittany Fishing Village Series	The Old Men
Quay Austerlitz	
A Street, Tréboul	

Rhine Color Prints

Last Look	Wieland
The Glacier	Hoch
Ripening Wheat Field	von Volkmann
Fishing Boats	Hoch

Plaster Casts

Mercury	Giovanni da Bologná
Faun Playing Flute	(In Villa Borghese, Rome)
David	Mercie
The Minute Man	D. C. French
Chariot Race	Lisbon
Bacchantes Dancing	(Louvre)
Pelops and Hippodamia	(Berlin Museum)
Children Dancing	Luca della Robbia
Boys Singing from Book	Luca della Robbia
Paul Revere's Ride (after the decoration in the State House, Boston, Mass.)	Robert Reid

Grade VIII

Moses	Michael Angelo
Sistine Madonna	Raphael
Madonna Gran' Duca	Raphael
St. Michael and the Dragon	Guido Reni
The Night Watch	Rembrandt
Portrait of an Old Lady	Rembrandt
Fighting Téméraire	Turner

The Sower	Millet
Joan of Arc	Bastien-Lepage
Going to Work	Millet
The Golden Stairs	Burne-Jones
Hope	Burne-Jones
Automedon and the Horses of Achilles	Regnault
Portrait of His Mother	Whistler
Isabella and the Pot of Basil	J. W. Alexander
Halt of the Wise Men	La Farge
Bugle Call	Wm. M. Hunt
Medicine Man	Cyrus Dallin
Signal of Peace	Cyrus Dallin
Appeal to the Great Spirit	Cyrus Dallin
Evangeline	Taylor
The Lake	Corot
St. Barbara	Palma il Vecchio
The Golden Stairs	Burne-Jones

Mural Decorations

Boston Public Library Decorations	Puvis de Chavannes
The Prophets	John S. Sargent
Decorations in Trinity Church	La Farge
Evolution of the Book	J. W. Alexander
Boy of Winander	H. O. Walker
Ganymede	H. O. Walker
Spring Ploughing	H. O. Walker
Young Pioneer	Douglas Volk
Shaw Memorial	Augustus Saint-Gaudens
The Puritan	Augustus Saint-Gaudens
Robert Louis Stevenson	Augustus Saint-Gaudens
Statue of Sherman	Augustus Saint-Gaudens

Plaster Casts

Boys Singing from Book	Luca della Robbia
Victory	(From Trajan's Column, Rome)
Frieze of the Parthenon	
Paul Revere	Cyrus Dallin
The Medicine Man	Cyrus Dallin
The Scout	Cyrus Dallin
Slave	(From Statue by Michael Angelo)
Apollo Belvedere (Bust)	

Rivière Color Prints

Views of Nature Series	Twilight
Enchantment of the Hours Series	Coming Storm
	The Snow
Paris from Notre Dame Towers	
The Old Mill at Loguivy	
Arrival of the Sardine Fishermen at Tréboul	

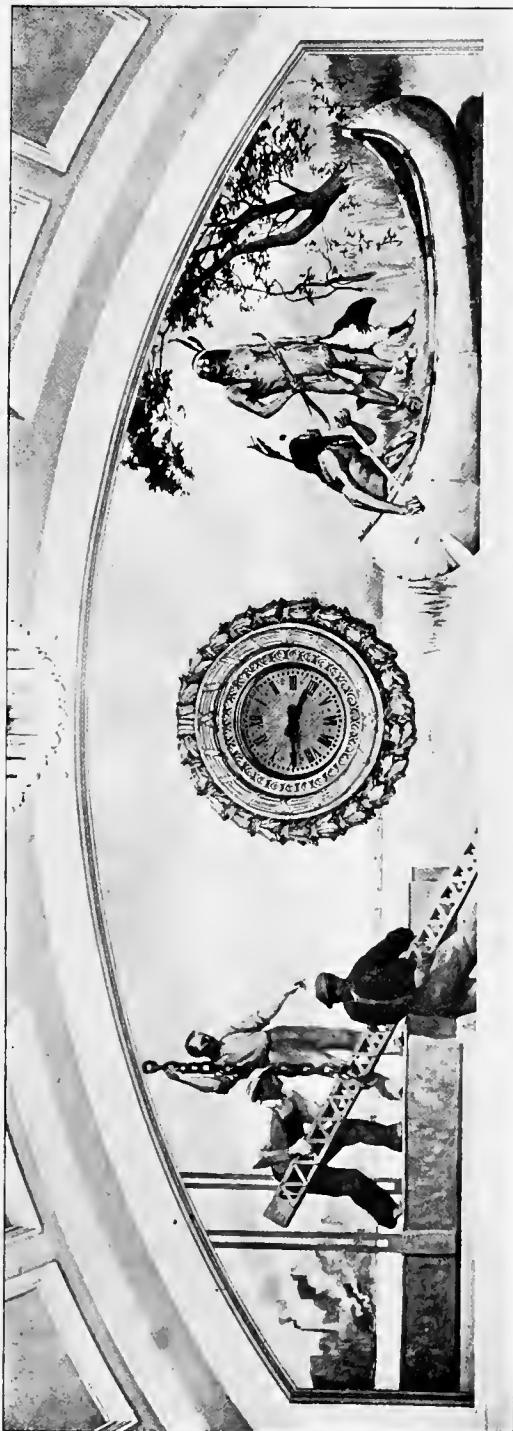
Rhine Color Prints

A Lowland Village	Strich-Chapell
Autumn in the Valley	Strich-Chapell
The Matterhorn	Wieland
Evening Quiet	Kampmann
Autumn Air	Ortlieb

High Schools**Rivière Color Prints**

The Seine River and Trocadero Palace
The Fortifications of Paris
Paris from Montmartre
Swan Island
Institute of France and Cité

Views of Nature Series	Night at Sea Woods in Winter The Glade Summer Evening The Cape
Enchantment of the Hours Series	A Dead Calm Last Rays of the Sun Dawn Full Moon Reflections The Mist The Tempest Night
	Rhine Color Prints
Old Doorway	Bendrat
St. Mary's in Danzig	Bendrat
Marienburg	Bendrat
Autumn on the Hillside	von Volkmann
Schwabisch Hall	Beckert
Early Spring in the Meadow	Herdle
Hertig's Fountain in Rothenburg	Beckert
Executioner's Walk in Nuremburg	Beckert
Out of Old Frankfurt	Beckert
Brook in Winter	Felber
Temple of Paestum	Roman
The Glacier	Hoch
Morning in the Mountains	Hoch
Swans	Schramm-Zittau
An Autumn Evening	Kampmann
Fishing Boats	Hoch
A May Morning	Fikentscher



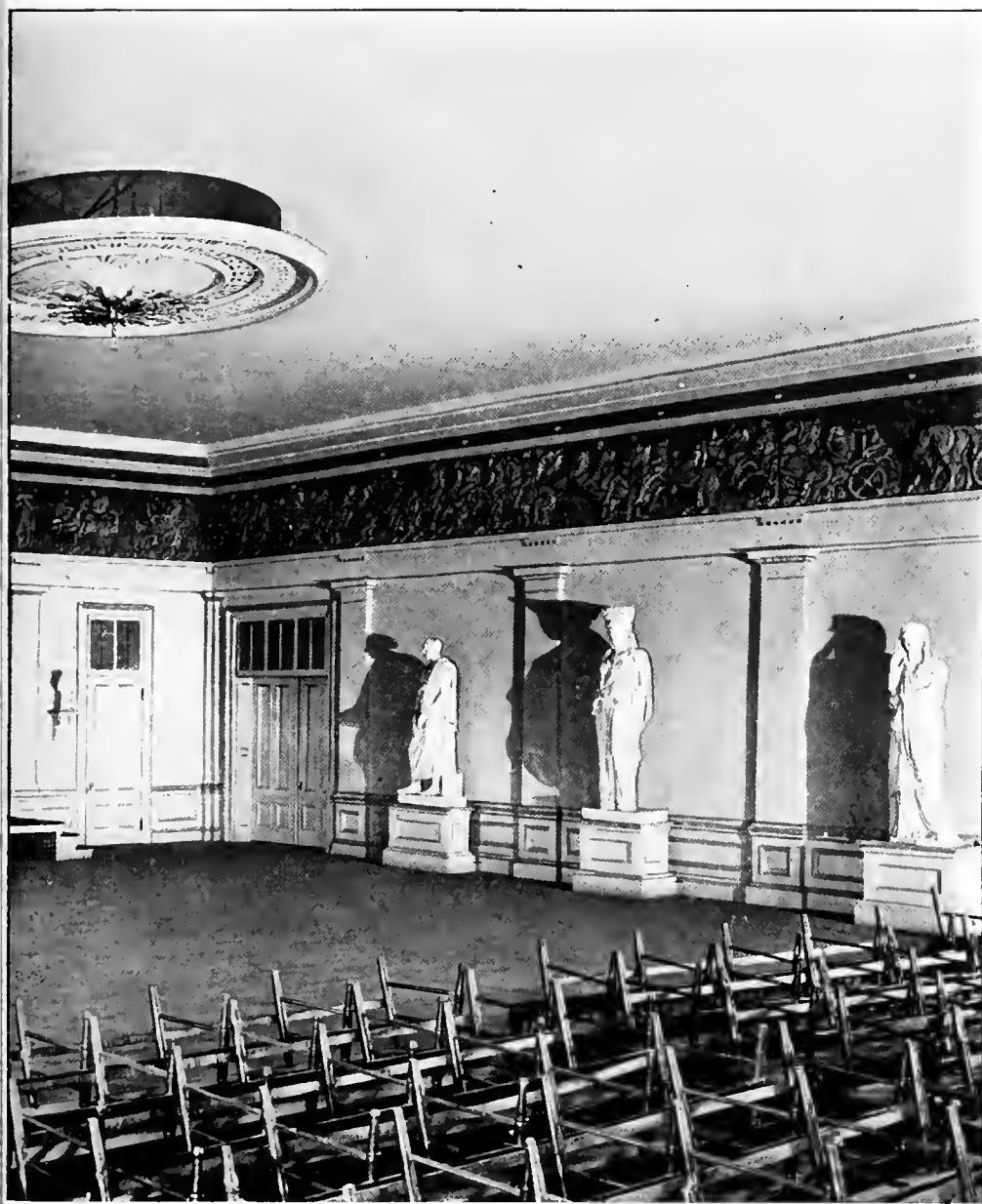
Mural decoration in the hall of the Charlestown High School, Boston, Mass. By Edward Kingsbury.

PLATE XLII.



Assembly Hall of the Girls' High School, Boston, Mass.

PLATE



Owing to its architectural quality, antique statuary makes the most effective decoration for the Assembly Hall.

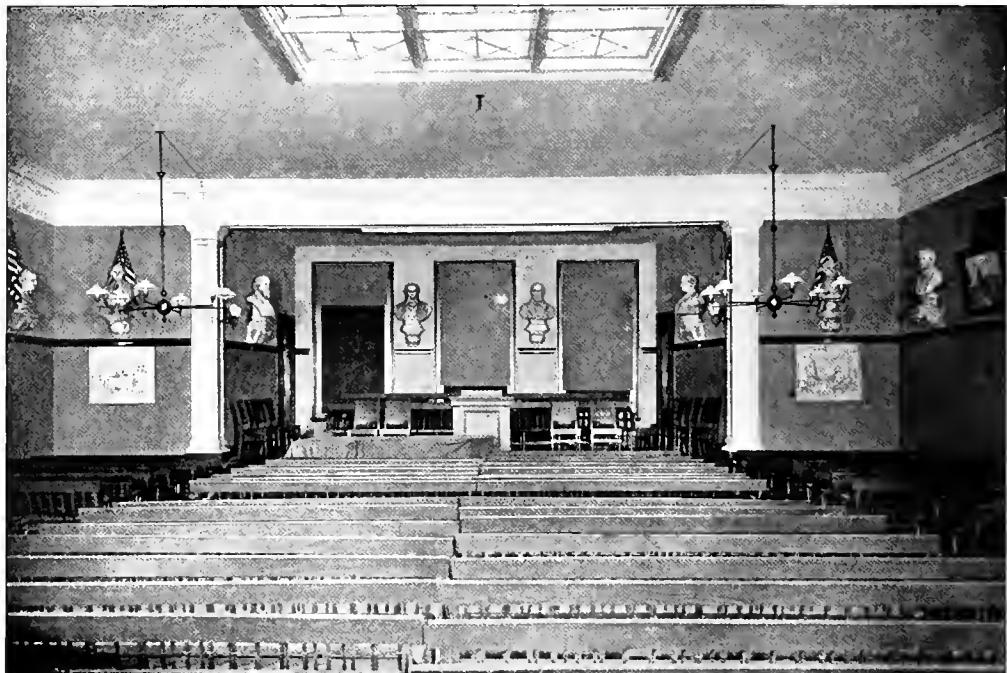


Fig. I. Too many busts are undesirable in the Assembly Hall.



Fig. II. The unattractiveness of this ball was made less noticeable by its well chosen decorations.

St. George and the Dragon	Suess
The Foot Race	Schneider
A Lowland Village	Strich-Chapell
The Plowman	Georgi
The Matterhorn	Wieland
The Great Sphinx	
The Great Pyramids of Gizeh	
Pyramids and Sphinx	
Karnak, Great Hall of Columns	
Abu Simbel, Facade of Larger Temple	
Temple of Edfu	
Temple of Isis, Philae	
The Acropolis, Athens	
Alice Freeman Palmer Memorial	French
Alma Mater	French
King Arthur	Vischer
Angel with Tambourine	Fra Giovanni Angelico
Angel with Harp	Fra Giovanni Angelico
Vision of St. Bernard	Filippino Lippi
Angel Playing Viol	Melozzo da Forli
Madonna del Arpie	Andrea Del Sarto
Delphic Sibyl	Michael Angelo
An Athlete	Michael Angelo
Sistine Madonna	Raphael
Mona Lisa	Leonardo da Vinci
St. Barbara	Palma il Vecchio
Aurora	Guido Reni
Cicero's Oration against Catiline	Maccari
Laughing Cavalier	Hals
Spring	Mauve
Autumn	Mauve

A Misty Morning in Holland	Mauve
Portrait of Himself as an Officer	Rembrandt
Man with Fur Cap	Rembrandt
The Syndics	Rembrandt
Landscape with Windmill	Ruysdael
View of Delft	Vermeer
Joan of Arc Hearing the Voices	Bastien-Lepage
Matinee	Corot
The Lake	Corot
"1814"	Meissonier
The Angelus	Millet
The Gleaners	Millet
The Horses of Achilles	Regnault
The Great Temple at Paestum	
The Parthenon	
Temple of Victory	
South Porch of the Erechtheum	
The Colosseum	
The Arch of Constantine, Rome	
The Forum, Rome	
Three Fates, from the East Pediment of the Parthenon	
St. Peter's and Vatican, Rome	
St. John Lateran Cloisters	
St. Paul Without-the-Walls Cloisters	
Milan Cathedral	
Notre Dame Cathedral	
Amiens Cathedral	
Cologne Cathedral	
Court of Lions, Alhambra	
Westminster Abbey, London	
Poets' Corner	

- Canterbury Cathedral
Durham Cathedral
The Choir of Lincoln Cathedral
The Houses of Parliament
The Tower of London
Kenilworth Castle
Stratford-on-Avon
House Where Shakespeare Was Born
Ann Hathaway's Cottage
The Cathedral of St. Mark's
The Grand Canal
Derwentwater
Niagara Falls
Thomas Jefferson
Alexander Hamilton
Robert Burns Nasmyth
James Russell Lowell
Alfred Lord Tennyson Arnault
Mt. Vernon
Capitol at Washington
Abraham Lincoln Saint-Gaudens
Statue of Gen. W. T. Sherman Saint-Gaudens
U. S. Frigate Constitution Johnson
Signing Declaration of Independence Trumbull
Courtship of Miles Standish Turner (Etching)
The Theseum
Theseus, from East Pediment of Parthenon
Countess Potocka
Homer
Abbotsford
Shakespeare Portrait

Madonna of Tribune	Correggio
Portrait of Himself	Rembrandt
Près Gisors	Corot
Portrait of Mrs. Siddons	Gainsborough
An Evening in May	Troyon
Napoleon	Delaroche
Bargello Palace Stairs	
Colombo Breakwater	
Landscape	Corot
The Falling Gladiator	Rimmer
Golden Autumn Day	van Marcke
Columbus at Court of Isabella	Brozik
Milton Dictating Paradise Lost	Munkacsy
Bismarck	Lenbach
A Reading from Homer	Alma-Tadema
The Golden Stairs	Burne-Jones
The Hay Wain	Constable
The Wave	James
The Fighting Téméraire	Turner
Sir Galahad	Watts
The Immaculate Conception	Murillo
The Tapestry Weavers	Velasquez
The Forge of Vulcan	Velasquez
Pot of Basil	Alexander
Broad Street, New York	Cooper
Elements of Newspaper	Dielman
News-gathering	
Diffusion of Intelligence	{ Lunettes, each about
Mechanical Development	15 x 27 inches
Moonlight	De Haas
Flight of Night	Hunt

The Coming Storm	Inness
Treaty with the Indians	Millet
Prosperity under the Law	Low
Engineering	Marsh
The Road to Concarneau	Picknell
Frieze of Prophets	Sargent
The Portrait of the Artist's Mother	Whistler
George Washington	Stuart
Martha Washington	Stuart
Bas-Reliefs	
Assyrian Friezes	
Orpheus, Eurydice, and Hermes	
Bacchantes Dancing	(In the Louvre)
Apobate's Votive Offering for Victory in a Chariot Race	(Athens)
Castor with Horse and Dog	(British Museum)
Antinous	(Villa Albani, Rome)
Eleusinian Relief	(National Museum, Athens)
Apollo and Victory	(British Museum)
Monument of Hegeso	(Athens)
Hydrophoros	(Athens)
Eagle with Chaplet of Oak Leaves	(From Trajan's Forum)
Madonna and Child	Settignano
Madonna and Child	Rossellino
Homer and the Nymphs	
Frieze of the Parthenon	
Statuary	
The Dying Gaul	
Augustus, from Prima Porta	
Diana of Versailles	(Louvre)

Apollo Belvedere	(Vatican)
Faun	Praxiteles
Venus of Melos	
Niobe and Child	(Florence)
Minerva	Giustiniani
Venus	Genetrix
Psyche of Naples	
Discobolos	Myron
Laocoön Group	(Vatican)
Niké of Samothrace	(Louvre)
Wrestlers	(Florence)
Demosthenes	(Vatican)
Sophocles	(Rome)
Apollo Citharoedus	Scopas
Thalia, Muse of Comedy	(Vatican)
Clio, Muse of History	(Vatican)
Polyhymnia	(Louvre)
Augustus Cæsar	(Vatican)
Amazon	(Rome)
Caryatid from the Erechtheum	(Athens)
Venus of Capua	(Naples)
Faun Playing Scabellum	(Florence)
Hector and Andromache	(Berlin)
Apollo Playing on Lyre	(Berlin)
Urania	
Joan of Arc	Chapel
Washington	Houdon
Lincoln	
King Arthur	Vischer
Moses	Michael Angelo
Lorenzo de Medici	Michael Angelo



The pictures and statuary in this hall fill the wall space admirably.

Courtesy of Caproni Bros., Boston, Mass.

PLATE XLV.

Busts and Heads

Juno Ludovisi	(Rome)
Juno Farnese	(Naples)
Augustus Cæsar	(Vatican)
Zeus	
Ajax	
Minerva	
Hermes	
Venus of Melos	
Sappho	
Homer	
Diana	
Psyche	
Pericles	
Diana of Versailles	
Apollo Belvedere	
Demosthenes	
Slave	Michael Angelo
Dante	
David	
Washington	
Lincoln and other statesmen	
Longfellow and other poets	
Beethoven and other musicians	

Architecture

Reliefs from the Alhambra
Columns of the Roman Forum

Vases

Barberini, or Portland Vase
Homeric Vase from Pompeii

PART TWO

CHAPTER XIII

The Teaching of Home Decoration in the Public Schools

The teaching of art in the public schools has taken a decidedly practical turn. The old slogan of "Art for Art's Sake" has been abandoned for the saner one of "Art for Life's Sake."

The art teachers believe that the teaching of art in the public school must be related as closely as possible to the child's needs, and courses have been readjusted to meet this idea.

Problems in color and design related to home furnishings are being introduced as a part of drawing instruction.

One of the most effective methods of teaching home furnishing was established in the Washington Allston School by the School Committee of Boston, in 1909.

The Schoolhouse Commission made some alterations in the annex of the school and supplied such equipment as would enable the pupils to furnish a modest home, and then to carry on the essential activities of housekeeping.

Such work is usually associated with girls only, but in this case it was quite equally divided between boys and girls.



Washington Allston School Suite. Living Room.
PLATE XLVI.

One fundamental aim of the class has been to re-establish the necessary balance between academic and manual work in the school and to restore to the pupil opportunities for applying the theories of the book which modern city life has largely removed from the home. It has also been the purpose to help the child to discover in himself his faculties in general and his special power for life work. It has not been the aim to teach trades or professions. It has been, however, the purpose to acquaint the youth with the fact that there are numerous and profitable trades and professions, in some one of which each will find his largest opportunity.

Much has been said and written about vocational training that shall fit girls for the temporary work which they will do from three to ten years before marriage, and comparatively little has been said or done to prepare girls for the duties of home-making, which, in the constitution of society, becomes the inevitable vocation of nearly all. Furthermore, whatever are the occupations of men, the earnings therefrom are almost wholly expended on the necessities of housekeeping.

Back, then, of the diversified vocations of men and women whereby money is earned is the one very general vocation wherein most of it is spent. The art of living is the greatest art, and under present social conditions economic expenditure becomes an important subject of study.

In the work laid out in this district it has been the purpose to teach the pupils how to conceive and construct the material part of the home, and then to study the making of the best home life. To this end the School-

house Department remodeled the school annex in so far as heavy manual labor was required. It cut out one partition and built in another, put in four windows and laid new floors in two rooms, installed a kitchen sink, four set tubs, a coal range with hot water, and a gas range, and built three closets. It then supplied lumber, burlap, hardware, and painters' supplies. The School Committee supplied sewing material and the dishes and utensils for dining room, kitchen, and laundry.

The pupils then went to work with the raw materials. The boys finished and dressed the floors, painted the walls where necessary, and made all the furniture for five rooms. The girls sewed the burlap used on the walls of two rooms; made the sheets, pillow cases and coverings for the beds, drapery curtains for three rooms, and a full supply of dishcloths, wipers, and dusters. They also hemmed the tablecloths and napkins and worked monograms on them.

The girls were then assigned the duty of performing all the activities of housekeeping in a very real, practical way. During the year, they cooked, washed, ironed, cleaned, dusted, decorated, arranged, and all the while did some thinking, for, from the educational standpoint, that is the main consideration.

The following outlines and tables are suggestive of the character of the work attempted:—

SUBJECTS FOR STUDY

THE KITCHEN—Suggestions for furnishing: Floor, walls, woodwork, furniture, utensils.

CARE OF RANGE—Daily cleaning; occasional cleaning.

CARE OF SINK—Construction of trap, fixtures.

CLEANING OF FLOOR—Daily, weekly.

CARE OF UTENSILS—Dishes, garbage pail, dishcloths, wipers.

CARE OF REFRIGERATOR—Cleaning of paint and glass, care of household stores.

THE BEDROOM—Best location, sanitation, ventilation, furnishing, decoration, dangers from dust, airing and making of beds, daily cleaning and weekly cleaning.

SPECIAL TOPICS FOR STUDY

In like manner the treatment of each room of the house has been studied and practiced. Every academic study in the regular course has found its field of application. Problems in arithmetic have been based on measurements actually made in and around the "House," and on the cost of material used in construction.

An illustrative lesson in geography is that on Indian corn, wherein the pupils study its history, its production, transportation and marketing, and its particular use as a food.

The study of the water and drainage systems of the "House," of the air currents in stove and furnace (together with the making of diagram), and many other such problems have given to the study of physics a practical value that mere theoretical study does not afford.

Lists of words derived from industrial lines of work have been sent to the class rooms for spelling exercises.

Finally, it was decided to divide the subjects of this class into three divisions—the economic, æsthetic, and ethical sides of home-making. The pupils then talked and wrote on and illustrated in some way each of these divisions. Before written work in any of these departments was done it was preceded by enjoyable instruction, which very frequently took the form of discussion.

When the pupils began to write this method was adopted: Each pupil was to tell, first, of something most beautiful to him in a real home; second, of some ideal beauty he would like to attain; third, of the exact way in which he did certain home duties or had accomplished special work in the apartment; and, fourth, of the origin and growth of this new work in the school. The list of theme subjects used by the children illustrates these divisions of thoughts. It has been pleasing to find that the imagination has been sufficiently awakened to lead even into the realms of story telling and poetry.

On the economic side, such titles as these:—

- a. When One Enjoys Dish Washing.
- b. One Day's Housekeeping.
- c. An Economical Summer Home.
- d. One Day's Happy Work from Morning to Night.

On the æsthetic and imaginative side these:—

- a. A Room I Love.
- b. What a Window Adds to a Home.
- c. Encouragement of the Fine Arts in a Well-to-do Home.
- d. Grandma's Kitchen.



An attractive corner in the Washington Allston School Home.

PLATE XLVII.

On the ethical side these:—

- a. The Center of Love.
- b. Love and Character in the Home.
- c. Foundations of a Home.
- d. Problem of Home in the Present Century.

To cover these requirements each pupil wrote from four to seven themes. The titles cover quite a wide range, and in the main were original with the children.

That the manual side of home-making has furnished the keenest incentive for expression cannot be doubted. The opening of new windows to sunshine, air, and view; the study of color effect in decoration; the designing of furniture; the emphasis placed upon simplicity and regard for space—these all have been constant themes of conversation both in and out of school, for the children's homes have felt the reaction upon them. Nor does it seem extravagant to say that these simple elementary lessons must make an enduring impression upon the future lives of the children.—Extract from Annual Report of *Superintendent Stratton D. Brooks*, Boston Public Schools, 1910.

The following composition by a pupil of the school will serve to show the interest and ideas that this experiment awakened.

“OUR NEW EXPERIMENT”

“Mr. Crawford, our principal, was chosen by the School Committee to be one of the party of teachers who went abroad to find out what was being done in the form of manual training in the foreign schools. In a few places he found that the children were being better fitted

to go out in the world and to make a home for themselves than here, so when he arrived home again he decided to try a new experiment on his own school, and that is the way the work on the Ideal Home originated.

"A great deal of work had to be done in order to change these plain schoolrooms into a pretty apartment. All this time, while we waited, we had been receiving instructions from the teachers. Mr. Crawford came in a few times and talked to us in a general way about the home. Miss Nichols, our cooking teacher, taught us how to take care of the house and launder the linen.

"Miss Norton showed us how to add little touches to make the home more charming in the way of embroiderying table and bed linen. Miss Swett showed us the artistic and bad ways of furnishing the house. Miss Kelley endeavored to apply our ideas to composition work, and Mr. Nash gave us problems that made me dizzy for reckoning up the cost of lumber and so forth."

Here are some ideas gleaned from compositions which show how seriously these pupils "play house." "A house is easy to get, but a home requires careful consideration;" "The warm rays of the sun and love combined in a household makes the home very happy;" "There is no reason why girls from eight to eighteen years of age should not learn and practice the whole round of housekeeping, from the beating of an egg to the laying of a carpet;" "Housekeeping is an exact science, and works like the multiplication table, if one only has learned it;" "A girl should be taught to take pride in keeping her room neat, or in dusting every



The dining room in the Washington Allston School Home.
PLATE XLVIII.

day;" "Houskeeping does not only mean keeping things clean and having plenty to eat, it goes from the outside of the house to the inside of the traveling bags of those who leave it;" "Good manners cost nothing in a home, good taste is saving, and good housekeeping makes money."

HOW THE DRAWING WAS RELATED TO THE IDEAL HOME EXPERIMENT

"The children assemble in the large living room and we talk of the 'School Home' and its purpose; then the conversation proceeds toward the selection of our own home, the kind we would like and the kind we are forced to content ourselves with, and which must have three essentials: the house must be suitable for the lot; it must be in keeping with the neighborhood, and the cost must not reach beyond a certain limit; also it must be built on a convenient and economical plan; then the exposure, all the sun possible,—foundations, cellar room,—plenty of windows, grouping of windows in some rooms if possible; inside and outside finish,—spacing in rooms with a view to the accommodation of furniture, some of which may be built in, best arrangement of furniture (and how to dispose of some we may have on hand that we would like to part with but cannot afford to),—shelf or shelves in rooms which help the decorative possibilities. The color schemes, wall paper, wood staining, the overcrowding of mantels and shelves, also of pictures that have no redeeming merit, the hanging of pictures, calling their attention to the fact that certain pictures fit in some spaces and not in others;

strong emphasis placed on the right combination of colors, those suitable to sunny and those to colder rooms. We had lately a full house cleaning; the girls of course did their part, and then I had some of the boys help with picture hanging and redisposal of shelf objects. We needed a bookcase for the living room; the boys made the plan, designed it for the space, and one boy wished to make it alone. He took entire charge of it, and it is very satisfactory. Attention is called also to window draperies, simple with straight lines, and the great necessity for having 'breathing space' in the rooms by orderly placing of simple furniture, leaving plenty of walking space; good color, sunlight, and fresh air among the indispensable things of a home. Last fall we had an interesting experiment in domestic art. The girls in the School Home 'put up,' in house-keeping parlance, over a hundred jars of preserves, jams, jellies, marmalades, pickles, tomatoes, etc. You can imagine the beautiful coloring in that number of glass jars of various sizes, filled to the brim, all nicely labeled. Then they were arranged by a number of the girls on several tables of different sizes, properly placed, both jars and tables, in the living room, and with great attention paid to the color scheme, analogous and otherwise. Such a splendid scale of yellow-browns and brown-yellows, red-oranges and orange-reds, etc., etc., can hardly be imagined, and they could not have had a more harmonious setting than the brownish tones of the room, which was flooded with sunlight and incidentally the colors repeating themselves in the out-of-door coloring seen from the windows. I think Bakst

even could have gained inspiration from it. It was such a splendid showing both industrially and ‘colorfully’ that we had every class in our school, little and big, file into the room to see it, and we gave them a ten-minute art talk, both asking and answering questions. They had been in the throes of crayon scales and water color pictures, and were very much alive in their appreciation. I have written more fully about this particular performance because I thought then and still think it the best color lesson we ever had, and a fine correlation of industry and art. It was of both practical and æsthetic value to even the youngest, for they realized that this work, producing such satisfying results for mental and physical needs, must surely be of exceeding value.”—*Alice A. Swett.*

EXPERIMENT IN THE LYMAN DISTRICT

In a suite of rooms at 18 Chelsea Street, East Boston, which are hired for the purpose, a household department has been established for the Lyman District.

The work of this class should go a long way toward proving the efficacy or failure of the domestic arts as a branch of training in the elementary schools.

This department of home-making has three primary objectives. It strives to impart a more definite knowledge and a larger view of home-making than can be obtained from the brief period spent in the ordinary school kitchens. By the increase of time allowed this class for the domestic arts it is intended that habits of work under natural home conditions shall be acquired.

As its third objective, it has the purpose to aid girl graduates of the school in their choice of a vocation through the discovery of their aptitudes.

Sufficient practice in the various lines of home work is given to enable the pupil to form the habit of application and to acquire accuracy, self-confidence, and the satisfaction that comes with the consciousness of achievement of a most tangible sort.

The course of study is divided into two parts—household work and general sewing and dressmaking. Under the first heading are taught sweeping, dusting, washing windows, washing paint, scrubbing floors, caring for fires, cleaning stoves, cleaning steel, brass, nickel, and silver, painting walls and woodwork, starching clothes, care and handling of dishes, and the manifold operations that bring skill in cookery. Under general sewing and dressmaking are taught the taking of measurements, adjustment of patterns, use and adjustment of sewing machine, basting, sewing, patching, darning, and mending, in so far as such work is necessary in making the plain necessities of the home.

The general training in an apartment, where home-like conditions prevail to so much greater extent than is possible in school kitchens, gives at once an industrial rather than a school flavor to the work. More departments of work are taught, as kitchen work in a kitchen, dining room work in a dining room, and bedroom work in a bedroom, so that the kinds of work are given that pertain to every department of the household, and it is intended that the girls shall become able to take charge of such work for pay when necessary. There is also



Exterior view of miniature house constructed and furnished by the pupils
of the Dudley Grammar School, Boston, Mass.

laundry work, an industry in itself, that requires skill and commands good wages.

The general purpose of the work is to give the pupils a better appreciation of home tasks by a system of work that has a definite bearing upon the home life, and at the same time to furnish instruction that will have a direct bearing on several vocations that girls may follow upon leaving school. They are taught that art enters into every phase of home making.

The furnishings of this suite were extremely simple, chosen with due regard to the station in life which these girls represent.

The selections of furniture, wall papers, floor coverings, and draperies were made with the idea of illustrating that good taste may be exercised in purchasing even the cheapest furnishings, and the result proved the theory. The lessons on color and design in home furnishing in the class room indicated that the furnished suite had exercised a beneficial effect upon the pupils and was a valuable object lesson.

Further interest in this subject was aroused in both experimental centers by the Art Director's talks on color and design, illustrated with samples of wall paper, rugs, and draperies.

This method of showing the application of book theories to actual living has passed the experimental stage and is now a permanent part of the education in this city.

At the present time, there are four such centers and the work will undoubtedly be extended to those districts where there is the greatest need of teaching "The art of correct living."

Probably the nearest approach to the furnishing of a real suite of rooms as explained in the experiments described would be a room built on the school premises and constructed by the boys in the manual training classes under the supervision of the manual training teacher.

The interior of this room might be refurnished each year to represent a different room in a home.

It is believed that the extra time and expense for the carrying out of such an experiment would be justified by the excellent opportunities afforded the pupils for putting into practice the principles taught in the class rooms and shop.

Furthermore, it would stimulate the boys' observation of the various styles of home architecture, and include a study of the most practical forms of building construction, sanitation and ventilation of buildings.

The working out of the problems in color for the walls of exterior and interior, floor and ceiling, and the making of designs for rugs, curtains, draperies, couch and table covers, and applying them to the material, would present an excellent opportunity for the Art Teacher to relate the art instruction of the class room more closely to life.

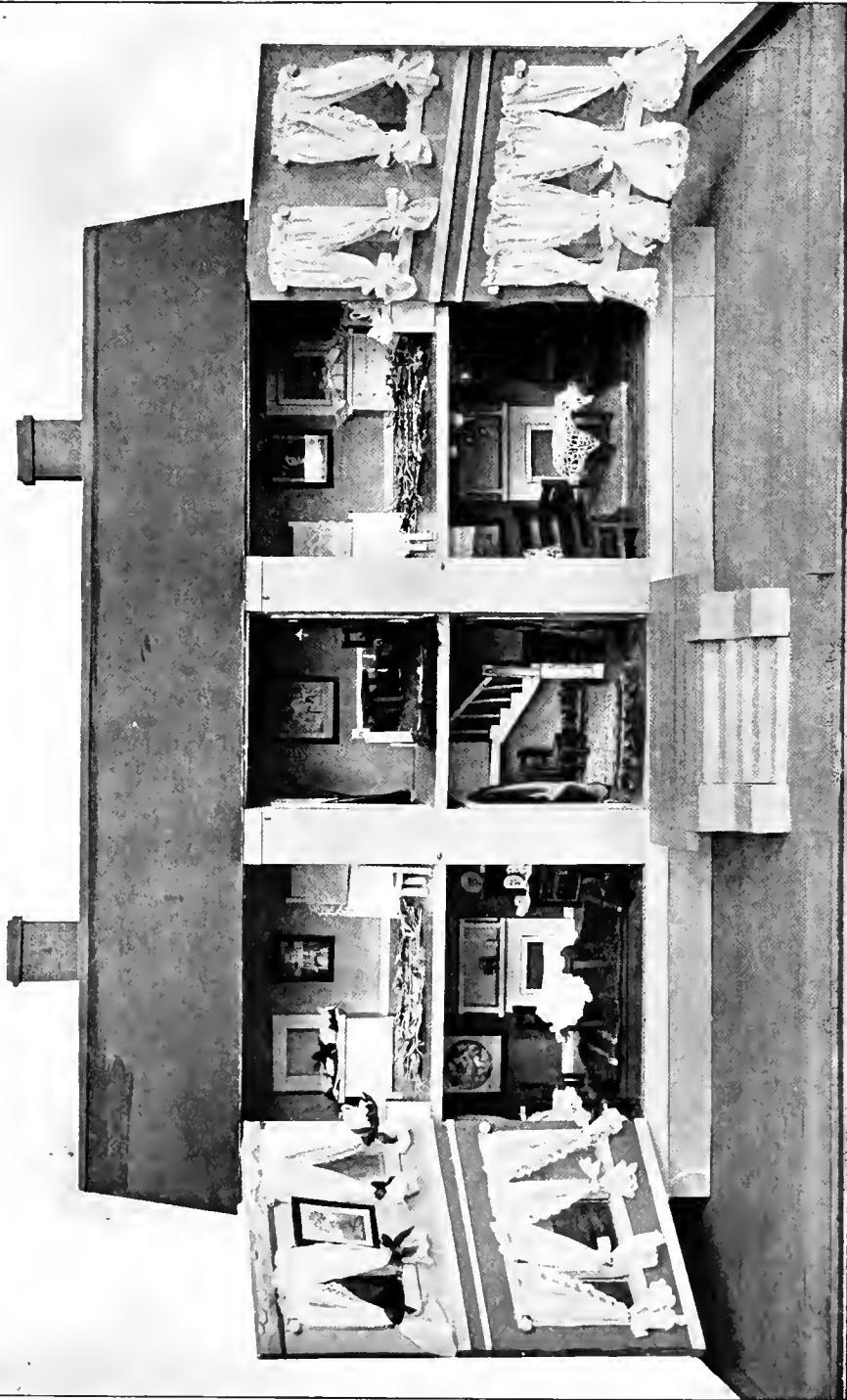
THE MINIATURE HOUSE

The miniature or toy house, as it is sometimes called, has proven a successful method of teaching home furnishing on a small scale and is particularly well adapted to the lower and intermediate elementary grades.

Through a desire to relate the boys' lessons in weaving in a sixth grade in Boston to some practical end, a miniature house was constructed in the manual training shop.

Interior view of a miniature house constructed and furnished by the pupils
of the Dudley Grammar School, Boston, Mass.

PLATE L.



The uses of wall and floor coverings were first considered. The pupils discussed the relative value of carpets and rugs for floor coverings and decided that the latter were more sanitary. Designs were then made on paper to harmonize with the size, shape, and color scheme of each room. These were woven on the looms and after discussing the results, the best examples were selected to adorn the different rooms in the house.

The furniture and other furnishings were designed and constructed by the boys after careful consideration of utility and beauty. The final result was sane and restful and it is safe to say that the foundation of many a future tasteful home was laid through that sixth grade experiment.

An art teacher describes, in an interesting way, a similar experiment as follows:—

“Ever since actual labeled Manual Training has been in our schools we have been struggling for some sort of a habitation for our furniture, raffia rugs, canvas mats, and curtains, to say nothing of the wall paper and linoleum designed and painted in the drawing department. We tried playhouses made of strong manila paper over a wooden frame to be made by the teacher before the class, assisted as much as possible by the children. We who have taught in the grades did not favor this plan, and the paper warped, became ugly, and quite unsatisfactory.

“It was finally decided to try wooden boxes, which were obtained and handed over to the boys in manual training for remodeling.

"Meanwhile the children were building similar houses at home. Many a big brother and father lent a hand, and thus the Saturdays at home were made joyful, for nothing is better to fall back on any holiday than a box playhouse.

"For the primary children, the manual training department provided furniture made of stiff manila paper. The art department painted the kitchen furniture pine color, the dining room Flemish oak, the living room furniture mahogany or maple or black walnut, as the taste of the class decreed. The bedrooms were left cream white. In many rooms the painting was considered as busy work or a reward of merit for a perfect number or spelling paper. The work was so well done that when I first saw it in a room where the children came from wealthy homes I thought, 'Oh, dear! James Street has spoiled the whole thing by letting the children buy the furniture.' It looked like real wood.

"The small people painted the outside of the house 'in really truly house paint,' mixing the soft colors from red, yellow, blue, and white. They also stained the floors, wainscoting, and window casings. The wainscoting were only portions of the walls left below the paper, the window casings were added, the children measuring and planning window openings of the desired size.

"After this came the designing and painting of linoleum, and tile paper for the kitchen. We all decided the kitchen must be the first room furnished, for while people could sleep on the floor if necessary, they must be able to prepare food at the outset. Most of our

kitchens were a sunny yellow brown, with pine furniture. ‘Tile paper is expensive, but will wash,’ so all the kitchens were in that design, but as different as the people guiding the youngsters.

“The dining rooms had ‘two tone’ papers. One woman said, ‘Such stylish paper, if you please!’

“The bedrooms varied,—blue, pink, pale green, yellow,—but all dainty and sweet, and the bedding—such home work is a joy forever! One little boy who had just learned the blanket stitch made a white cheese-cloth ‘comfortable’ with blanket stitch and bows in pink, ‘all alone.’

“The living rooms were, in general, green, cushions were made to match the walls, and the rug was often natural raffia with green stripes combined with dull red-orange or black. The curtain rods were ‘sucker sticks’ mainly, while a clay ball finished the ends. The portières were usually canvas but an occasional ‘whip lash’ hanging made of clay beads painted in Indian style, strung between pieces of ‘soda water straws,’ varied the monotony.

“The manual training department made rugs of raffia, mats and bureau and table covers of canvas, and curtains of coarse cheese cloth. These details were supervised, sometimes designed, and always discussed from the point of view of good taste in the art department. The results were far reaching. One of the devoted mothers said, ‘Oh, everything must match these days! When Alice wears a red dress she must have a red hair ribbon and a red pencil even, and when a blue one the ribbon and pencil must be blue.’ ‘Cer-

tainly,' another said, 'and a handkerchief border to match; but isn't it lovely! How I wish I might have had such training.'

"Many classes had the fun of moving in with a papa and mamma doll and no end of children for whom a carefully 'weeded' number of toy articles were allowed to enter this precious place. Toy plants in jars, a tiny alarm clock for the bedroom, a red lamp for the red room, a suit case for the attic (all made at home from school patterns) and of course the necessary telephone had to come, and we could not exclude dogs, chickens, and baby carriages from the dooryard.

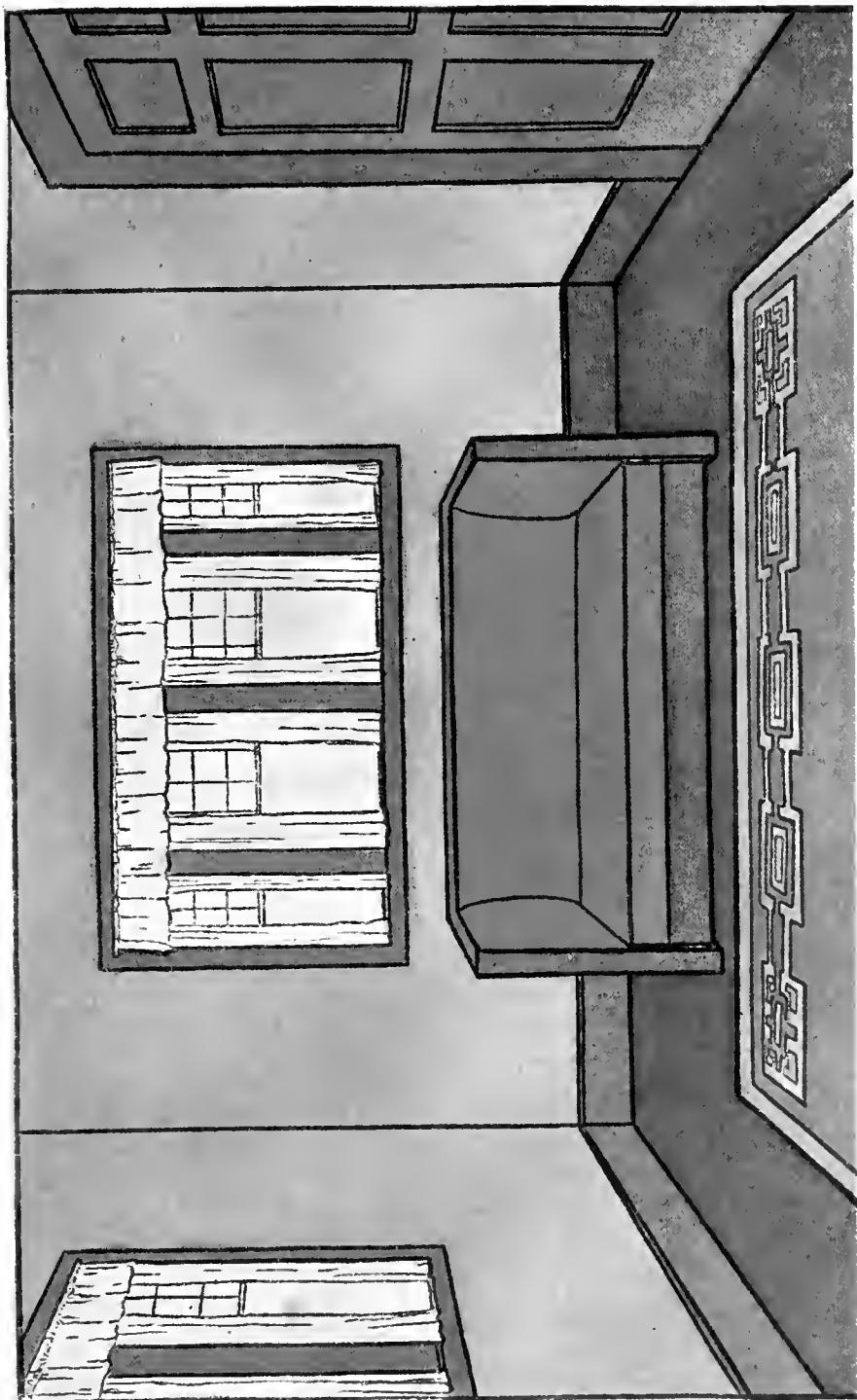
"One class put the house in the sand table and made a yard, flower beds, pathways, ponds, trees, and a generally clever place, 'all their own way.'

"This whole work has been kept in excellent shape, wise teachers choosing care takers daily or weekly, to keep floors and furniture clean and sweet.

"What could not be accomplished for 'their little good' in the three R's was often made up in this work by developing the 'three H's, the hand, the head, and the heart.'"*—Miss Katherine G. Sanders.*

APPLICATION OF COLOR TO PRINTED OUTLINES OF ROOM INTERIORS

In schools where it has been impracticable to teach Home Decoration by the methods already described, the subject has been presented in an interesting manner that has proved to be of educational value as a training in the appreciation of harmonious color and design.



The application of harmonious color schemes to printed outlines of room interiors makes instructive problems for pupils in the higher elementary grades and high school.

PLATE LI.

The sixth, seventh, and eighth grades are furnished with printed outlines of different views of room interiors to which color schemes are applied with water colors, after the pupils have matched the colors of woods treated in different stains, samples of wall paper, draperies, and floor coverings. The examples of wood staining are procured from the manual training teacher, and samples of wall paper, carpeting, and draperies are obtained from the department stores.

Further considerations, which precede the application of color to the outline, consist in having each pupil first assume the lighting of the room, and then select a color for the general scheme which will be either warm or cool according to conditions. It is better that the pupil use one of the colors of the wall paper samples rather than apply an imaginary color.

The wall color may be made the keynote of a small color scale and the colors of the woodwork, draperies, rug, and other furnishings established in relation to it. With this color scale as a guide, the pupil is then prepared to apply washes of color to the printed outline of the room.

Considerations of good design in all home furnishings should accompany this study of color. Catalogues may be easily procured and the illustrations cut out and compared and the best examples mounted.

In some cases, teachers have combined this study of form and color by first making a drawing of the room interior and coloring the wall and floor spaces and then arranging and pasting the pictures of furniture and other furnishings thereon.

CHAPTER XIV

Home Furnishing

WALL AND FLOORS

The wall and floor coverings should make harmonious and restful backgrounds for the furniture, pictures, and bric-a-brac in the room.

Designs which are made up of conspicuous units or colors that are too intense are always irritating and can never be induced to stay back in their respective places.

The truth of this statement may be made very apparent by selecting wall papers having units of varying degrees of contrast as in plates LII and LIII.

It will be observed that pictures show to better advantage on the wall papers where there is a slight contrast between the design and the background, as in fig. I, plates LII and LIII.

The revolt against over-decorated papers—such as fig. II, plates LII and LIII—brought in these quiet patterns as well as plain papers, burlap, and the painted wall.

The ingrain and oatmeal papers are the most satisfactory of medium priced wall papers and cost from fifteen to forty cents a roll. The cheapest papers are never economical, though last year's patterns are apt to be much cheaper than the latest designs and quite as attractive. The various textile fabrics used for wall hangings are much more expensive than paper in first

Fig. II.

PLATE LII.

Fig. I.

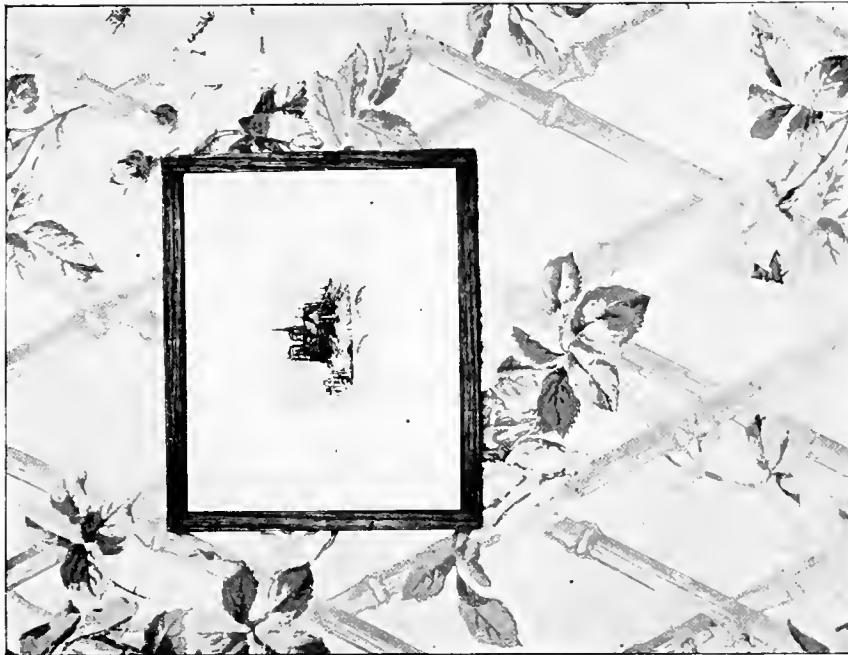
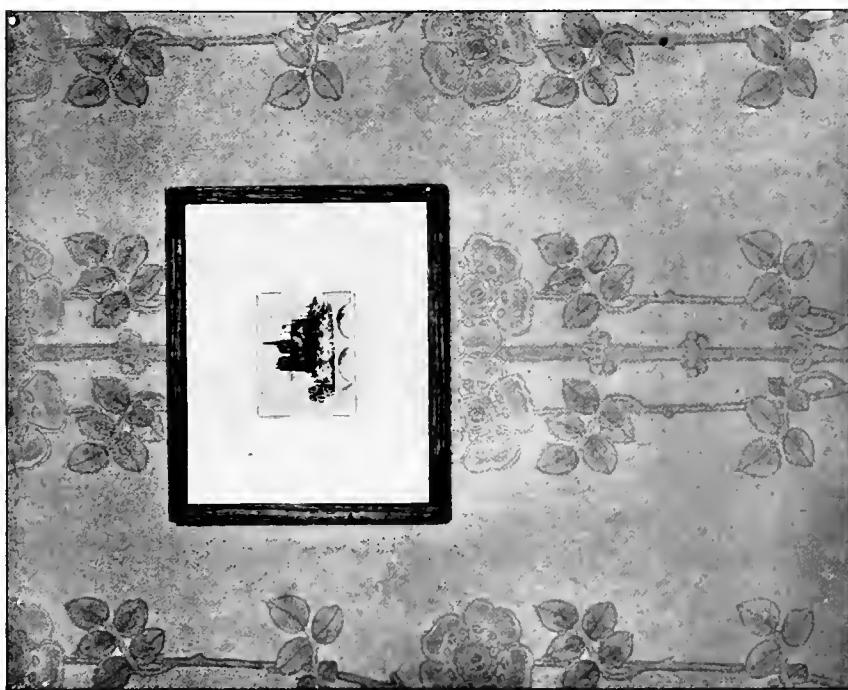
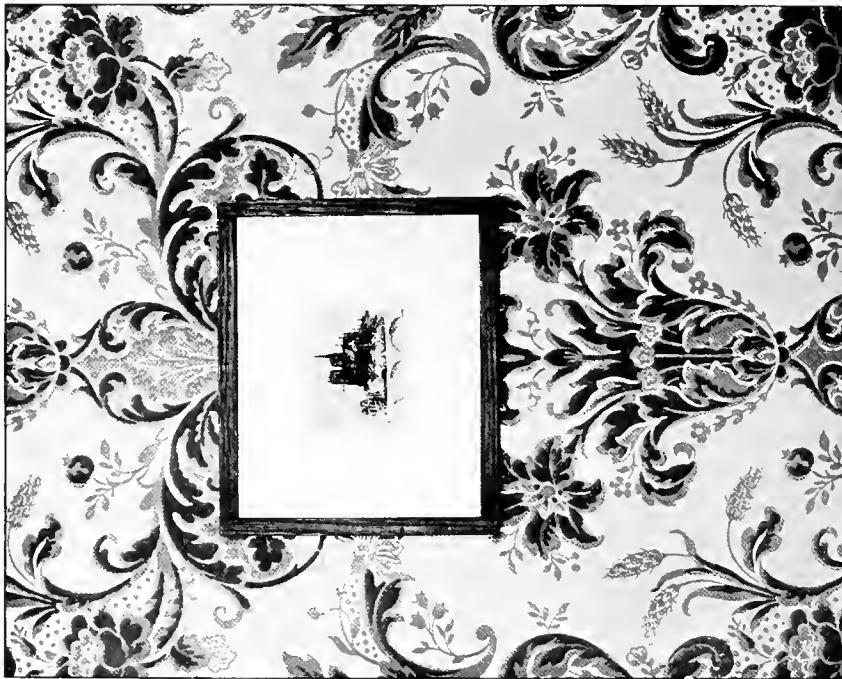
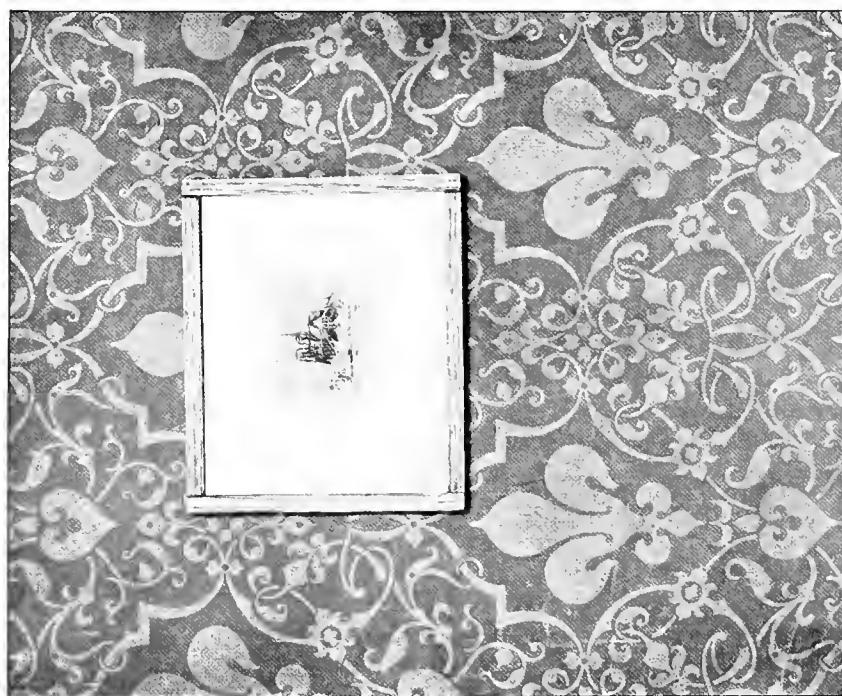


Fig. II.

PLATE LIII.

Fig. I.



cost, but much more desirable. Burlap fades very readily, but may be recolored on the wall with paint or a dye made for the purpose. Neither burlap, grass cloth, canvas, buckram, nor cotton tapestries can be said to be sanitary.

Probably the best wall finish is paint, as it is sanitary, wears well, and may be easily toned to harmonize with rugs and furniture. Cold water paints are preferable to oils, are about one third of the cost, and give the walls a velvety finish far more pleasing to the eye than the gloss produced by oil paints. However, this may be overcome if the paint is stippled. Cold water paints must not be confused with cheap calcimines mixed with glue which cannot be washed and are never wholly satisfactory.

Carpets and rugs having conventional designs of closely related tones and subdued colors make the most restful coverings for the floors. A rug or carpet spotted over with a pattern of naturalistic roses, fig. II, plate LIV, is altogether too conspicuous for a background.

Design has little excuse for being unrelated to the use and structure of the object it decorates. These conditions demand that a rug be treated in a flat conventional pattern of closely related tones, fig. I, plate LIV.

This all-over rug pattern is a good example of tone harmony, although, owing to the bilateral units of the pattern which lead the eye in one direction, it is not as suitable for a floor covering as a radial pattern.

The oriental designer is well aware of this and generally uses the flat radial units. The effectiveness of the rugs, plate LV, is largely due to the subordina-

tion of units of the pattern and the emphasis of the beautiful proportions of the rugs by the borders.

The prevalent taste for bare floors is to be commended not only on the grounds of health and beauty, but also upon that of economy both in money cost and in care.

The day of tacked-down carpets has about gone by, except in old houses when the condition of the floors will not permit them to be exposed. Even when carpeting is bought by the yard it is now usually made up into rug form with a border.

Turkish rugs in the long run are undoubtedly the least expensive, though good body Brussels, which may be had for a dollar and a quarter to a dollar and sixty-five cents per yard, is very satisfactory. Tapestry, being only forty cents to a dollar per yard, is one of the most common carpets in use, though its comparatively poor wearing qualities and inferior designs make it undesirable. Rag carpeting, in good designs a yard wide, may be had for twenty-five cents to a dollar or more a yard from the stores or may be woven to order without additional cost; rugs of this material are now much in vogue. Mattings make attractive floor coverings, but they do not withstand much hard usage. Recent revival of the hooked rug industry in the mountains of New England has made it possible to obtain rugs of purely American design and hand work which are most artistic.

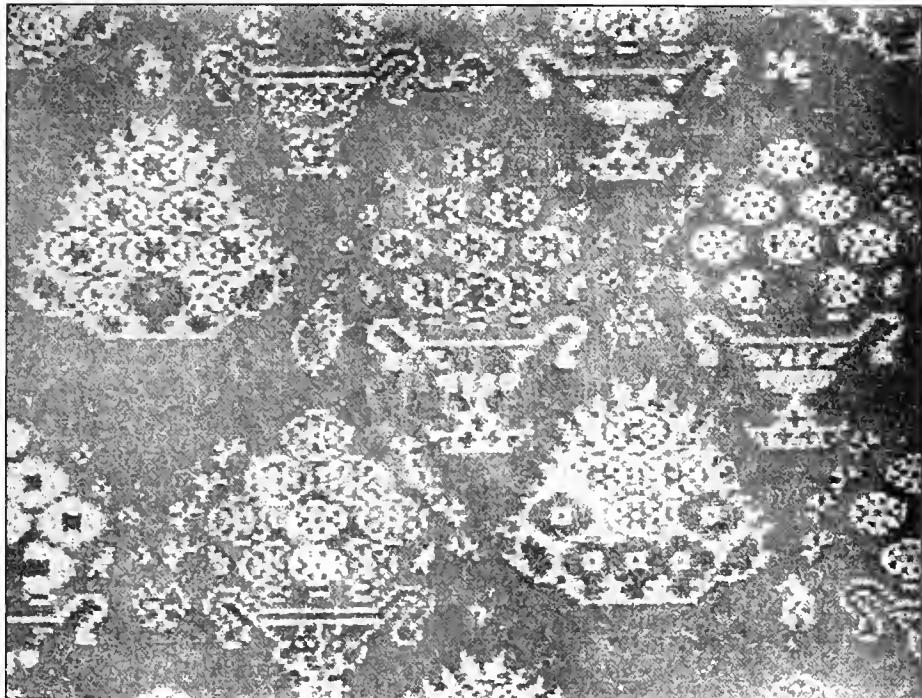


Fig. I. The closely related tones of this pattern are restful.



Fig. II. The strong contrast of tones and colors creates a spotty effect that is undesirable in floor coverings.

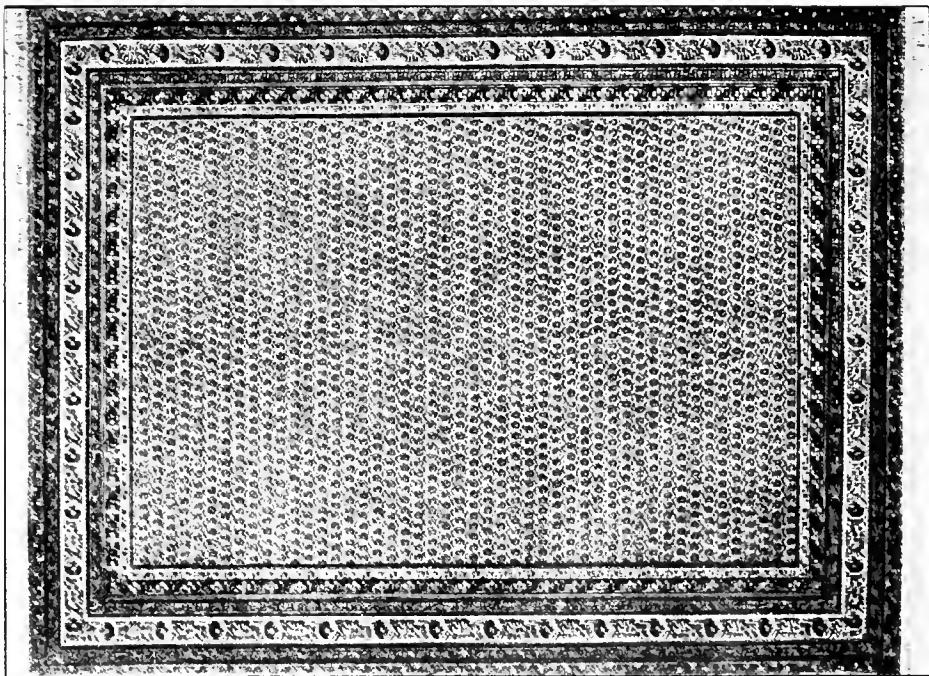


Fig. I. Saraband Rug.

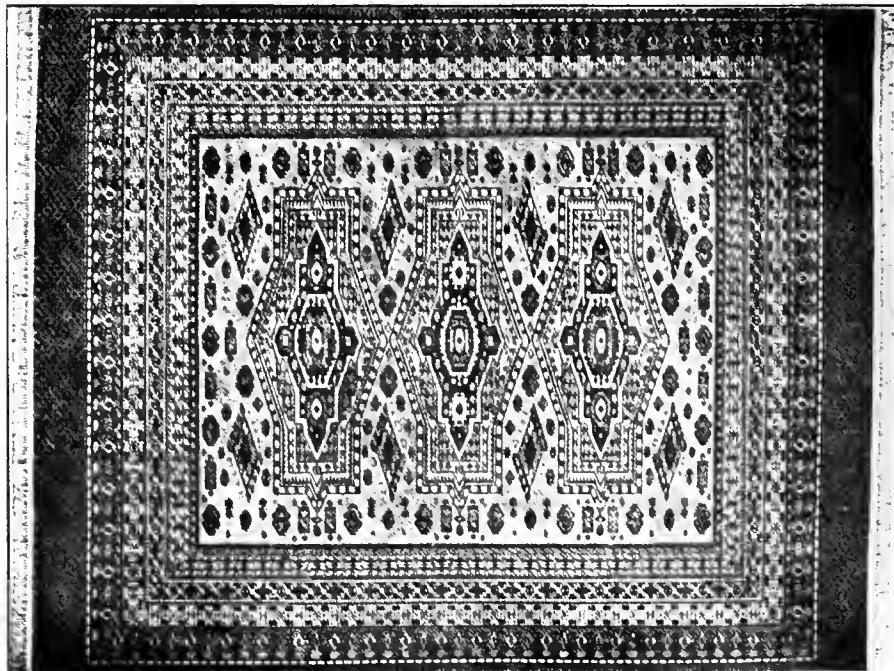


Fig. II. Bokhara Rug.
PLATE LV.

CHAPTER XV

Color and its Application to Interior Decoration

The art of selecting and combining colors harmoniously comes natural to some people but all may acquire a considerable amount of good taste through study of color in nature and in the fine and industrial arts.

Dame Nature will reveal the underlying principles which enter into her wonderful harmonies to those who read her book studiously. Artists and designers have always turned to her for the knowledge which guides them in their work.

The coloring of natural objects is either warm, as in flowers of red, orange, or yellow color, or cool, as in the blue and purple flowers; or may consist of a mixture of both warm and cool as in the plumage of the bluebird. Nature is ever seeking to strike a balance between these two qualities of color. In the landscape, there is a greater proportion of cool colors than warm, owing to the fact that a large amount of the former is required to balance a small amount of the latter, for the red, orange, and yellow are more active than blue and violet. This proportion of color is a wise provision, for the cool colors are more restful to the eye.

Nature prefers to paint her large areas in the softer intensities of color and reserves the brightest touches for small accents in birds and flowers, for it takes a

big field of quiet color to offset and hold down a little that is clear and bright. She avoids sharp contrasts of color, but prefers to lead the eye gently from one color to the other through gradation, as in the sunset sky in the frontispiece, where green above changes into yellow, the yellow into orange at the horizon; or in the autumn colored maple leaf, in which the different hues grade softly into one another. This gradual blending of one color into another or one variety of one color into another variety of the same color is exemplified in the gradual transition between the oranges and purples in plate LVI.

The simplest harmony of color in nature is a change of quality from pure spectrum colors to their tints and shades. The greater the change toward light or dark, the more sure we may be of obtaining harmony, as a color scheme of very pale tints or very dark shades is almost sure to be good, even if quite varied. In fact, contrast in tone which is change in quality, will harmonize any two colors, as pale blue and dark green, or pale green and dark blue. Still another change in quality which underlies beautiful color combinations in nature and the arts consists of colors that are neutralized by mixtures of other colors: as for instance, if, instead of using a pure red, pure yellow, and pure blue, we use a red toned down by an admixture of a little yellow and blue, a yellow toned in the same way with red or blue, and a blue that has in it something of red and yellow, the colors will still be red, yellow, and blue; but in approaching each other will become more related and so far more harmonious.

The harmony that results from a dominant hue consists of a general tone of color connecting or harmonizing other colors. The effect of this may be observed in a spray of young leaves in spring when many hues of green and yellow will be found connected and harmonized by the red of the stem, which color runs through it all, carrying the red into the greens and yellows.

Age has given this quality to many old paintings by darkening and mellowing the paints and varnishes which have given them the added charm of the dominant hue.

The harmony of dominant hue is observed in the color schemes for interior decoration when each color takes something of the other into it, as in plate LVI, where the yellow is toned with orange, the orange with yellow, and the purple with orange and yellow. In this way even reds and blues may be closely related, each taking on a purplish tinge with a trace of the other in it. This is a safe general method, and goes farther than any other, perhaps, to hold things together. "That sense of 'oneness,' of belonging together, we must have, or we have failed in the charm and peacefulness—the rightness of our surroundings."

There is that other possibility of harmony, wherein zest lies, which is apt to appear into even closely thought-out harmonies of related color. And that is the added charm that contrast of color gives, while yet the harmony is preserved. The beauty of many color harmonies in nature is enhanced by touches of black and white, as in the plumage of the oriole, woodpecker, hawk, and owl, while touches of black or white may serve the same

purpose in the interior. There is always the crispness that comes from just the "telling touch" of a contrasting color, as in the use of purple in plate LVI and the yellow tones in plate LVII. The dominating influence of one color with touches of contrast that do not reach disturbance will produce the most pleasing color harmony.

The combination of yellow and orange tones in plate LVI creates a feeling of warmth and hospitality which is so desirable in the living room.

Observe how the designer of this interior selected and disposed of colors to produce unity, balance, and harmony.

The color scheme is based upon yellow and orange. The yellow above the wainscoting is repeated in the lower part of the room in slightly warmer tones in the upholstering, for the sake of balance, and forms an intermediate tone between the two wall colors.

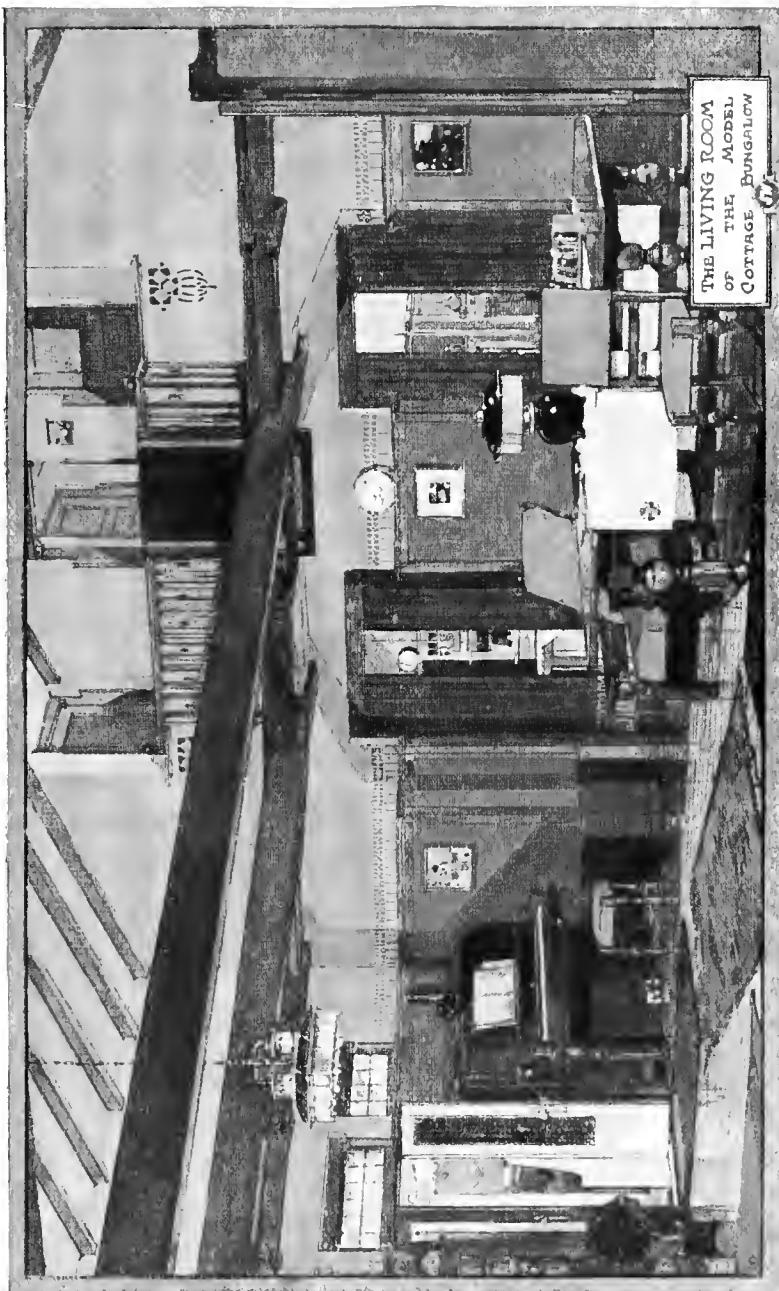
The small masses of complementary purple in rugs and frieze decoration were introduced to give contrast and thereby heighten the luminous effect in the room. The purple is harmoniously related to the orange and yellow, through selecting colors for draperies, furniture, and woodwork which are composed of a mixture of orange and purple. Other color schemes for rooms requiring warm colors may be composed of yellow or warm green tones with small touches of purple and purple red.

An opposite effect to that of the living room is produced in the dining room, plate LVII, through making blue the dominant note in the color scheme. The tones of this color in wall and rug absorb the light and produce a feeling of coolness. Such a scheme needs to be

COURTESY OF
The Sherman Williams Co.
DECORATIVE DEPARTMENT
601 CANAL ROAD CLEVELAND, O.

PLATE LVI.

The Cottage Bungalow Living-Room
A group of analogous colors (Yellow central), with touches of the complementary (Blue-Purple)



warmed up somewhat, even when applied to a sunny room. This has been accomplished by treating the ceiling, floor, fireplace, and door in warm colors. Both the cool and warm colors of the room have been repeated in the stain and upholstering of the furniture.

Combinations of cool grays and greens predominating with small amounts of contrasting colors are also suitable for sunny rooms.

SUGGESTIONS FOR RECONCILING INHARMONIOUS DIFFERENCES OF COLOR

People who rent homes frequently find that the walls have been papered by a landlord having more means than taste. The colors are loud and the designs consist of large spotty units.

Some relief in this case may be secured through the use of plain rugs and draperies in harmony with the general color effect of the wall paper. Draperies may be easily dyed if they are not in harmony with the paper. The pictures should be arranged so that as many as possible of the objectionable units will be covered.

When the wall paper has a pattern treated in tones of two colors care should be taken to repeat the same hues in other parts of the room.

The most difficult treatments of woodwork to reconcile are that stained in a crude cherry color and that which is painted and grained to imitate oak. Diligent application of paint remover and restaining or repainting is the best way to overcome such difficulties.

When this is impossible, such tones of color should be used on the wall as will soften rather than emphasize the crudity of the woodwork.

This may be accomplished through use of gray tones of red and yellow. The unpleasant effect of a bright blue or green tiling about a gas-grate fireplace may be made less noticeable if its color is repeated in a softer tone on the wall or in the floor covering. Thus may any crude color which is a fixture in the room, be made less conspicuous through relating it to the general color scheme.

COURTESY OF
THE STERLING CO.
DECORATIVE DEPARTMENT
60 CANAL ROAD CLEVELAND, O.



The Cottage Bungalow Dining-Room

A group of analogous colors: Green the dominant note

PLATE LVII.



PLATE LVIII.

CHAPTER XVI

Furniture

The furniture for the home should meet all the requirements of utility, durability, and beauty. It should be beautiful within the limitations which its use imposes and be so constructed that it serves its purpose adequately.

All the elements of beauty observed in the colonial writing desk, plate LVIII, appear to be lacking in the example of golden oak, plate LIX. Its appearance is cheap and unattractive. The legs are much too small, repose has been sacrificed through use of undulating curves at the top and front of the object. The stuck-on machine carving detracts and is in bad taste.



PLATE LIX.

Ornament should be used sparingly and is only legitimate when related to structure. Simplicity, the first essential of beauty in a piece of furniture, is at once apparent in the colonial desk. Strength and repose are obtained through preserving the horizontal and vertical lines in the structure, and the wonderfully fine sweep of line at the base softens the severity of the straight elements. The color of the wood is rich and the proportions throughout are refined.

It is possible nowadays to buy a well designed piece of furniture for a moderate price, such as the illustration



Fig. a.



Fig. b.

PLATE LX.

of this mission sideboard, fig. a, plate LX. Its straight lines will contrast admirably with the curved surfaces of china and silver placed upon it.

In contrast the flamboyant ornament on the golden oak sideboard, fig. b, plate LX, is vulgar and offensive. This excess of ornament is meaningless, because it bears no relation to the structure and will hold quantities of dust.

The beautiful sideboard design, fig. b, plate LXIII, made famous by Sheraton, is of mahogany inlaid with lines of hollywood. Its lasting beauty proves that masterpieces may be produced in furniture as well as in other kinds of creative work. The glaring ugliness of the golden-oak sideboard, fig. a, plate LXIII, is at once apparent. Such machine-made wares will soon



PLATE LXI.

become rare if once a little thought is expended in making selection.

William Morris never intended that his chair should be carved. Therefore, such a monstrosity as plate LXI is a counterfeit and debasement. Yet it cost more than once again as much as the illustration, fig. c, plate LXII, which was modeled after the design of the famous English craftsman.

Plush-covered chairs like fig. b, plate LXII, are neither comfortable, sanitary, nor beautiful. They are veritable dust catchers and retain a great many dangerous germs. The "spindle" work and other "gimcrack" ornament which manufacturers put on chairs like fig. a, plate LXII, is as meaningless as it is ugly. The spindles break easily, the chair is disfigured and is

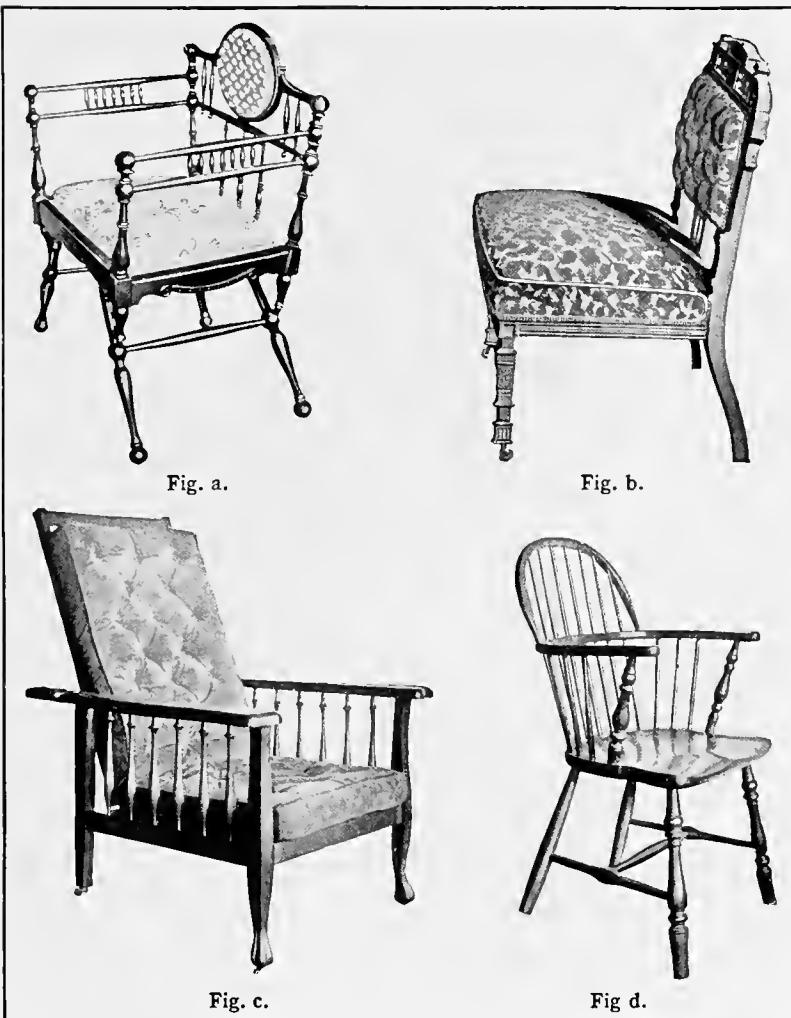


PLATE LXII.

unsafe, yet it costs three times as much as the Windsor chair, fig. d, plate LXII.



Fig. a.



Fig. b.

PLATE LXIII.

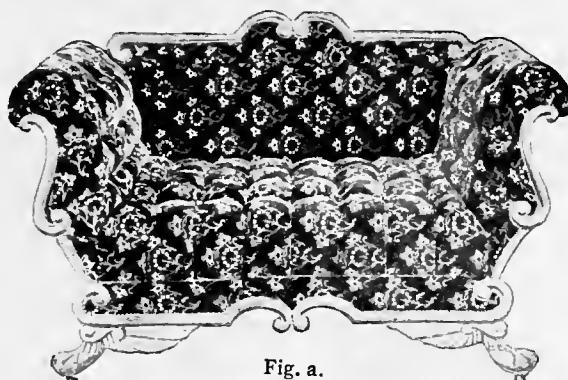


Fig. a.



Fig. b.

PLATE LXIV.

There is an effect of luxurious comfort in the couch, fig. b, plate LXIV, although it is very simple in design. This is due to its generous proportions, which are unusual and are certainly to be commended. In large rooms, especially, such pieces are most appropriate and dignified.

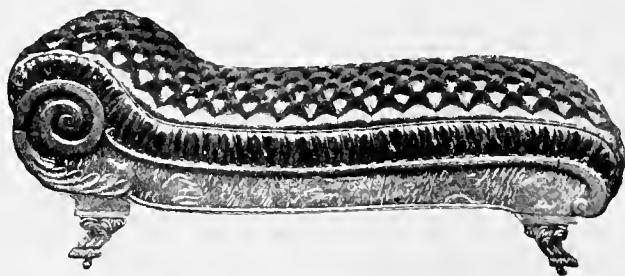


Fig. a.

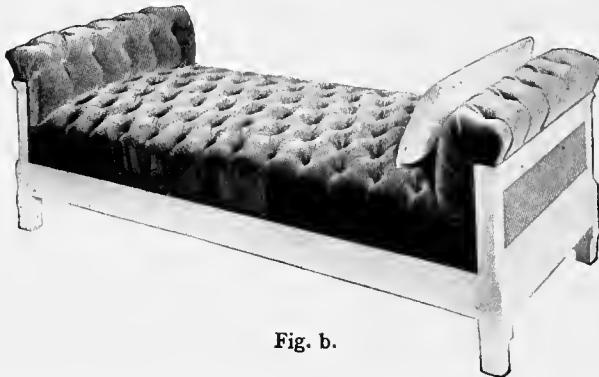


Fig. b.

PLATE LXV.

In contrast, the absurdity of the unfortunate creation illustrated in couch a, plate LXIV, is at once evident. It conveys no sense of comfort, and it is ugly in design throughout. Such loud patterns in upholstery should be avoided for they will cheapen the appearance of any room.

One of the chief objections to the couch, fig. a, plate LXV, is the utter lack of adaptability to any practical use. In looking at it one cannot escape the conviction that it is designed to pitch the would-be occupant on the



Fig. a.



Fig. b.

PLATE LXVI.

floor. It suggests exactly the opposite of comfort. The admirably designed German couch, fig. b, plate LXV, is most attractive. The wooden frame should be stained to harmonize with the upholstering, and both should be done in accordance with the prevailing colors of the room.

These hall racks are inexpensive and practical. They are admirably adapted to serve the purpose for which they were made. The designs owe their attractiveness



Fig. c.

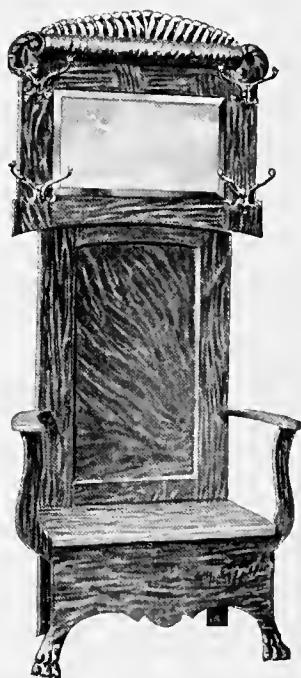


Fig. d.

PLATE LXVII.

to simplicity, pleasing proportions, and well related spaces. It is difficult to understand why such ugly designs as figs. c and d, plate LXVII, are produced, yet they are common enough in the shops. Both are altogether clumsy in effect and much time and material have been wasted in their construction. This kind of furniture cannot last; it is an offense to the eye and it is a waste of money to purchase it.

CHAPTER XVII

Table Lamps

Within the last ten years there has been a great improvement in the design of lighting fixtures.

The lamps with round bowls and shades decorated with gaudily painted flowers are rapidly disappearing, and designs of beautiful form and color, as illustrated in figs. a and c, plate LXVIII, are taking their places.

Illustrations b and d, plate LXVIII, are in bad taste. They are neither useful nor ornamental in any way. The shades which have required somebody's valuable time to make, seem to be more appropriate for dress trimming than a lamp. Being made of silk they would have no lasting value when exposed to the heat of the chimney, and the whole arrangement is a dust catcher.

A jardiniere of dull green pottery forms the base of the lamp shown in fig. a. A brass font holds the oil, and a good burner is fitted on the jar. The wide-spreading Japanese shade sends a splendid glow of light over the table, and altogether the combination of plain materials shows remarkably good results for a comparatively small outlay of money.

The lamp illustrated in fig. c is admirably adapted to its purpose. Usefulness is shown in every detail of its construction, while the color and design are beautiful.



Fig. a.



Fig. b.



Fig. c.



Fig. d.

PLATE LXVIII.



Fig. a.

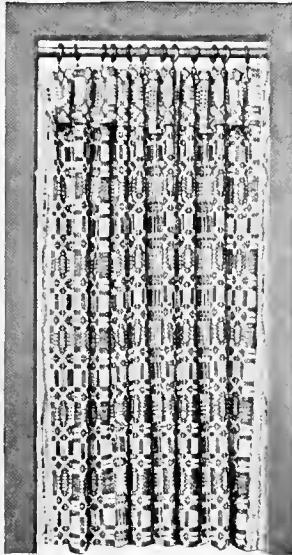


Fig. b.

PLATE LXIX.

CHAPTER XVIII

Draperies and Curtains

In purchasing door hangings, as well as in other furnishings of the home, three good principles should be considered. For the benefit and health of the family, these three considerations are practical usefulness, artistic effect, and hygienic value.

The old-fashioned woven coverlet in dark blue and ivory white, figure a, combines all these characteristics. It is good in design and color. It is hygienic in that it will stand being washed over and over again.

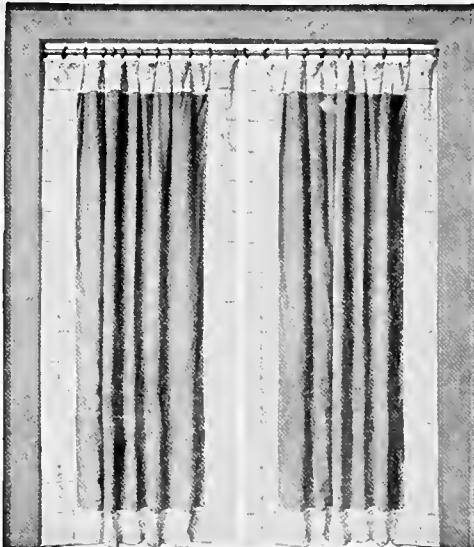


Fig. c.

PLATE LXX.

The curtain composed of bamboo strips and colored beads in fig. a, plate LXIX, is both impractical and inartistic in design. It does not screen the door completely, nor may it be drawn aside, as it is hung on the pole in a stationary manner. In passing through such a curtained door, one must hold the strands aside, and it is a lucky person who escapes having hair or clothing disarranged by catching them on the sharp edges of the beads. The strands soon become broken and unsightly gaps appear. The oblique lines of the ugly pattern make it irritating and out of harmony with the structure of the doorway.

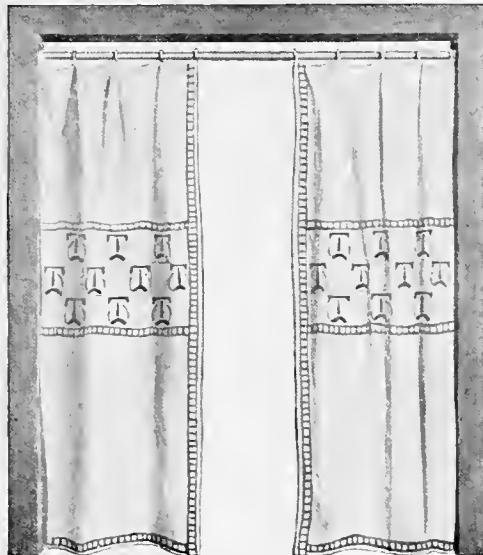


Fig. d.

PLATE LXXI.

The successful treatment of the double door illustrated in fig. c, plate LXX, consists of Delft blue muslin; the border set on is a strip of white muslin. The effect is harmonious and restful. The border serves to repeat the vertical and horizontal lines of the door and forms pleasing shaped panels.

The much betrimmed velours curtains in fig. e, plate LXXII, combine all the elements of bad taste. They represent a poor imitation of oriental drapery, obstruct the doorway, are heavy in effect, and absorb dust. The lines of the drapery have nothing in common with the doorway and are extremely ungraceful.

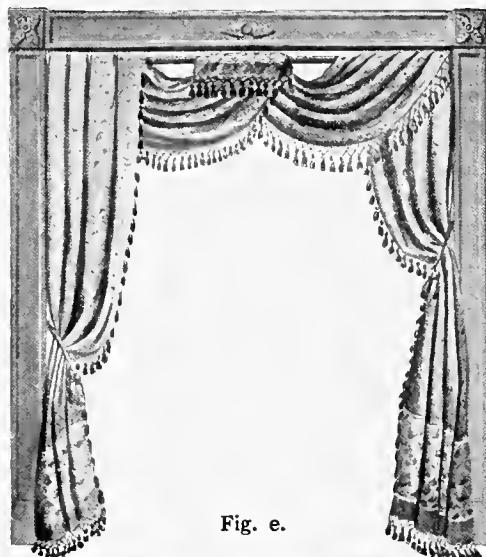


Fig. e.

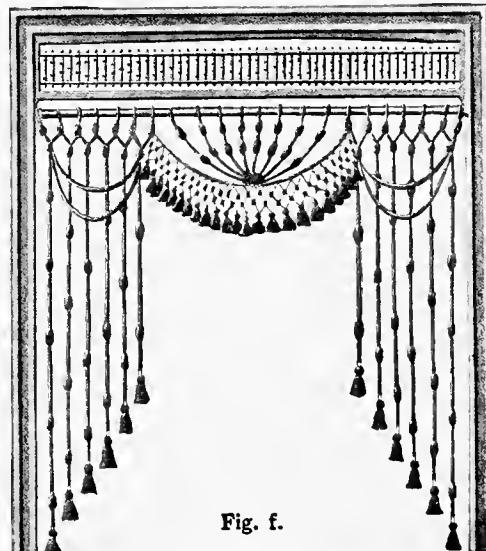


Fig. f.

PLATE LXXII.

Where two rooms communicate in such a way as to make it desirable to let light through from one to the other, a dainty artistic curtain for the doorway is desirable. Such a one is illustrated in fig. d, plate LXXI. It is made of ecru cotton canvas stenciled, both sides alike, in a conventional design. In marked contrast is the distracting and dazzling treatment of the doorway illustrated in fig. f, plate LXXII, with its dangling cords, tassels, and grill-work. Such an apology for a curtain has no reason for being.

Economy in furnishing implies little use of expensive hangings of silk, velvet, and heavy wool fabrics. They gather an incredible quantity of dust and dirt; they all fade more or less, and are often attacked by moths.

When draperies are necessary a choice may be made among infinite varieties of cotton materials. Chintz at forty-five cents a yard, denim at twenty-five cents or less, and cretonne from twelve and a half cents upwards are all suitable for hangings, and when they have become soiled or faded may be utilized in various other ways. At windows where it is desired only to diffuse the light nothing is better than sheer nets, which may be had for twenty to sixty cents a yard; a madras, which comes in white, ecru, or other colors at prices from twenty-five cents to a dollar and a half a yard; various white muslins, mulls, and scrims may be bought for twelve to fifty cents a yard.

Draperies made up from these materials are not only cheaper but are nearly always in better taste than lace curtains of anything like corresponding cost.

The decoration upon the average lace curtain is overdone and the eye is compelled to wander over its surface in all manner of fantastic curves. Fig. h, plate LXXIII, is a fair example of decorated laces, which is neither refined nor restful. The delicacy of the decorative treatment in fig. g, makes it a far more acceptable pattern. Dainty horizontal borders such as fig. i, plate LXXIV, make most desirable decoration for the window curtain.

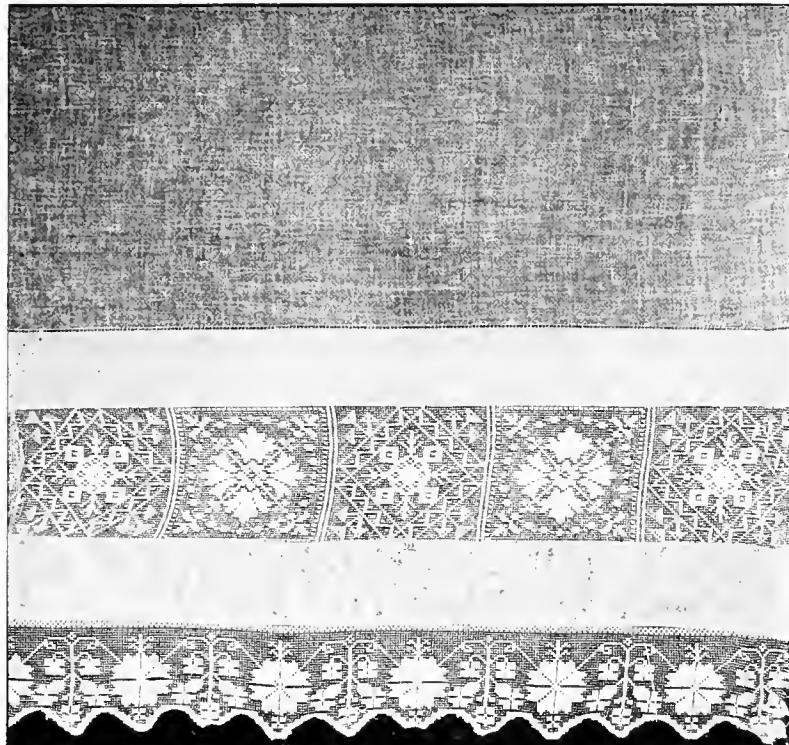


Fig. g.

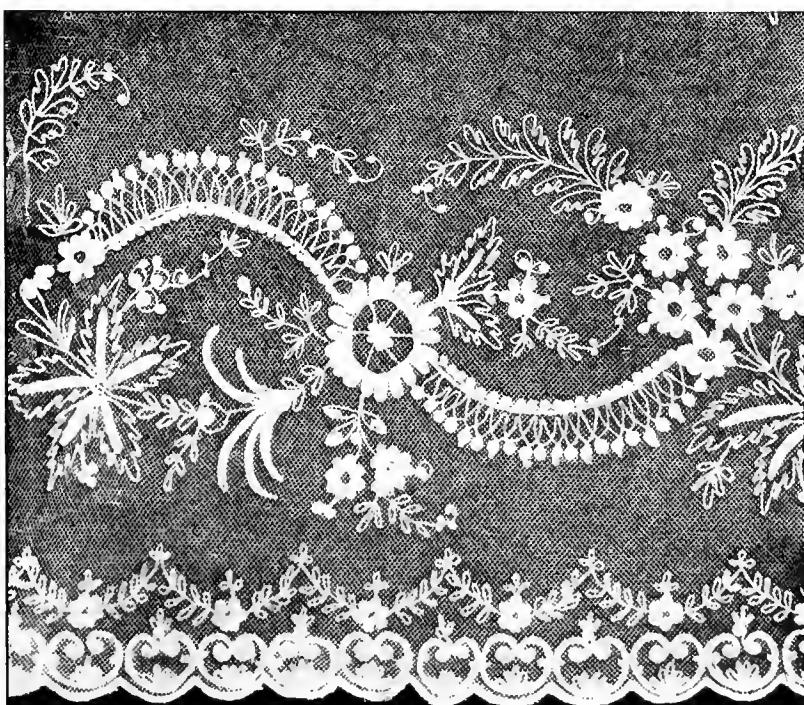


Fig. h.
PLATE LXXIII.

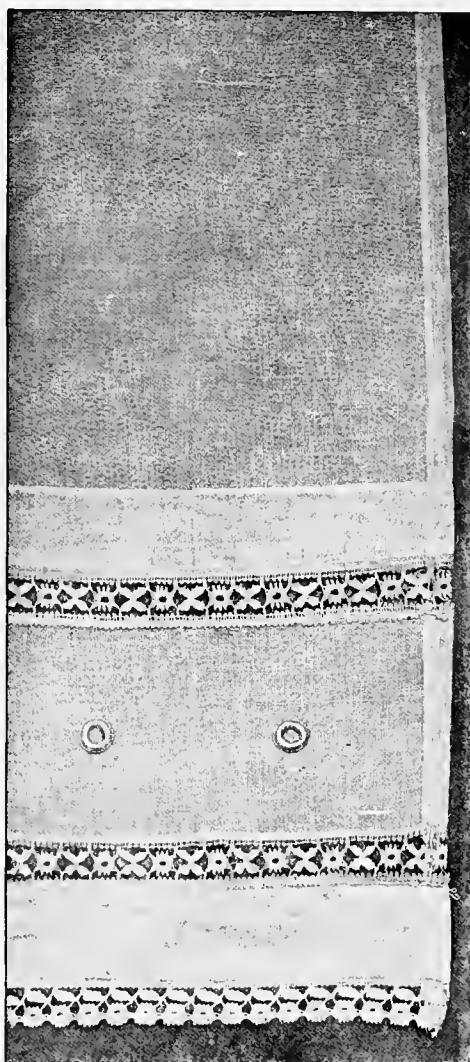


Fig. i.

PLATE LXXIV.

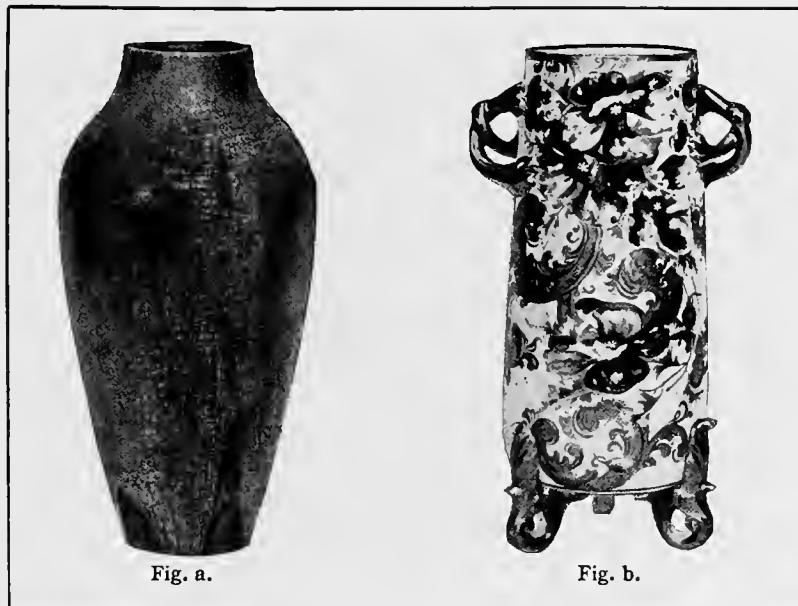


Fig. a.

Fig. b.

PLATE LXXV.

CHAPTER XIX

Sofa Pillows and Vases

Sofa pillows may be beautiful as well as useful, although too often they have presented just the opportunity looked for by the individual who just itches to decorate everything within reach with hand-painted heads and flowers. These inartistic efforts, owing to their inappropriateness, crude drawing, and color, are ever clamoring for attention from the couch corner.

Comparison between the illustrations on plate LXXVI establishes at a glance the insistence of the design in figs. a, b, and c over that of figs. d and e. The ruffles

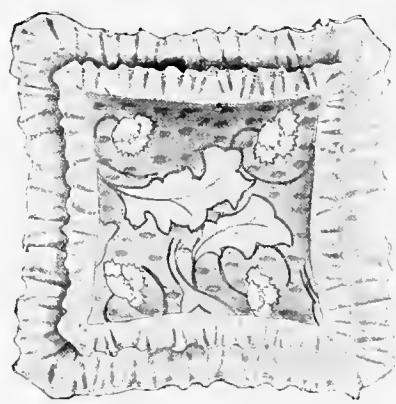


Fig. a.



Fig. b.



Fig. c.

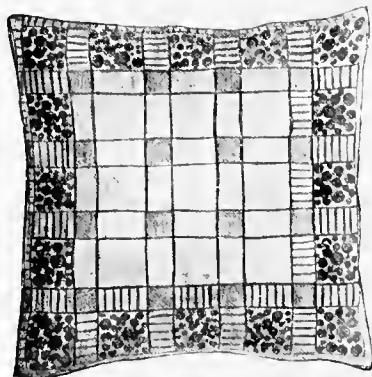


Fig. d.

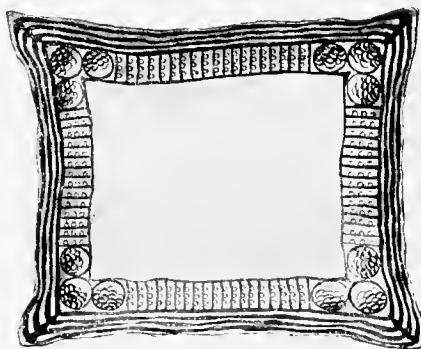


Fig. e.

and curving leaves and stems in a, the girl's head in b, and the buttons in fig. c unduly attract the eye.

The designs in d and e are restful and harmoniously related to the use and structure of the pillow.

VASES

The effect of an attractive room may be ruined by cheaply designed ornaments. If the amount of money usually expended for the many cheap pieces of bric-a-brac could be invested in a few choice pieces, the decorative effect in many homes would be vastly improved. Vases ought to be selected with due regard to utility as well as beauty. There should be tall ones to hold long-stemmed flowers and short ones for the short-stemmed varieties. As flower holders the contours of vases should be composed of curves which will flow gracefully into the lines of plant growth, and their color and surface decoration, if there be any, should be quiet and harmonious. When flowers are arranged in such objects as figs. b, c, and e, plates LXXV, LXXVII and LXXVIII, their beauty is at once overcome by the prominence of the decoration.

American decorators must acknowledge with shame the part they have played in this awful ceramic influence, first created by some one who "just loved to paint" and who was allowed to go all over the surface, unrestrained, with flowers and leaves and stems and gold scrolls to complete the outrage. Then the foreign potter, producing more cheaply than we, sneeringly copies our "American style" and gives it back to us as imported novelties. The element of beauty



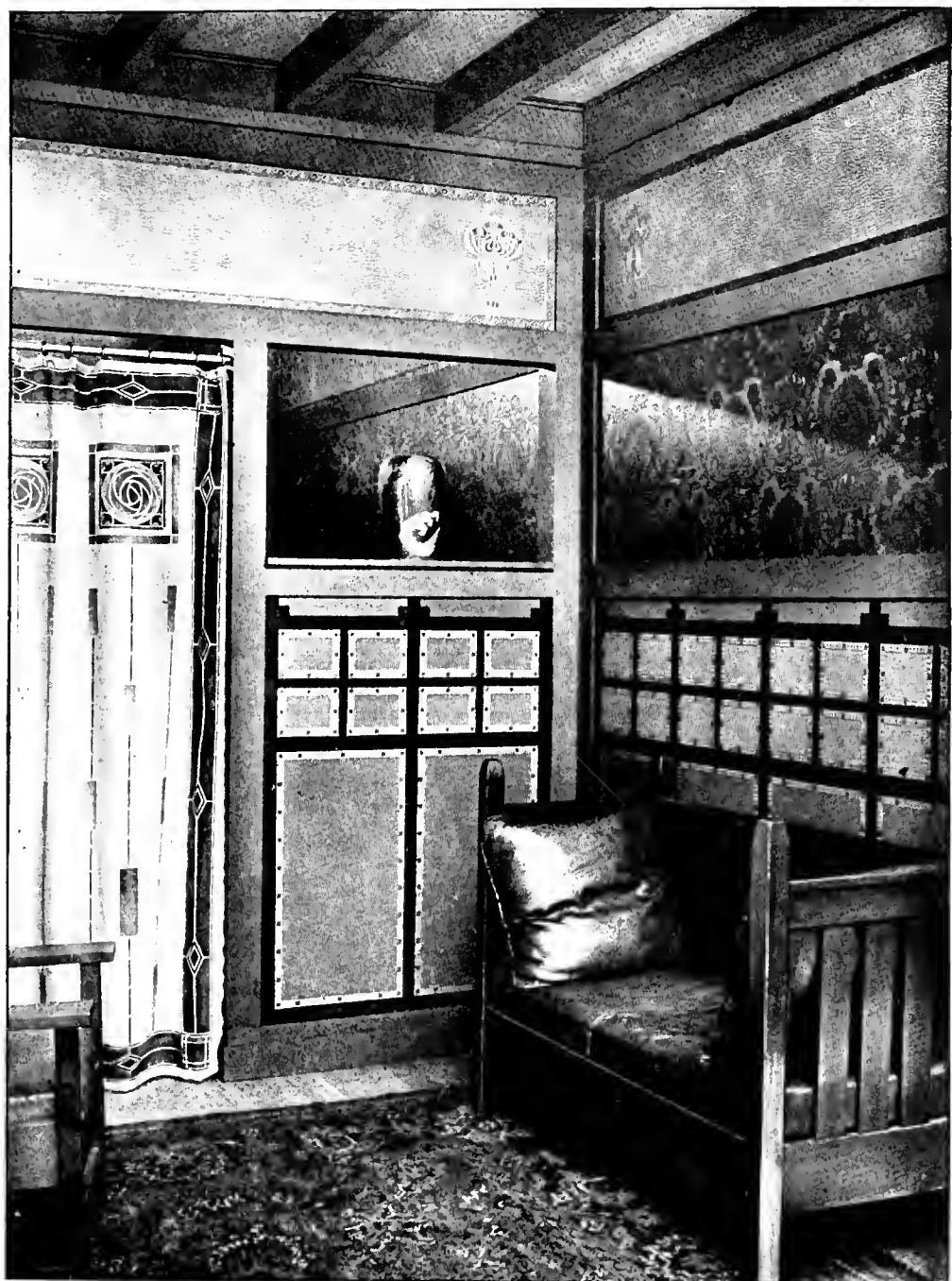
PLATE LXXVII.

then that is most appropriate to the uses of vase forms is that of simplicity of form and decoration. The relation between the vase and the flowers within it should be the same as the subordination of the accompaniment to the theme in a piece of music. This is also true of the relation between a design which is applied to the



PLATE LXXVIII.

surface of the vase and its structure. In figs. d and f this subordination is clearly apparent while wholly lacking in figs. b, c, and e.



The decorative treatment of a room with panels of beautiful proportions harmonizes with the horizontal and vertical lines of mission furniture.

Courtesy of the M. H. Birge & Sons Co., Buffalo, N. Y.

PLATE LXXIX.



The two-toned design of this wall paper illustrates how a background may serve to enrich the room without becoming too assertive.

Courtesy of the M. H. Birge & Sons Co., Buffalo, N. Y.

PLATE LXXX.

CHAPTER XX.

Selection and Arrangement of the Room Furnishings

When William Morris, the great English craftsman, admonished the people to have nothing in their homes which they did not know to be useful nor believe to be beautiful, he probably had in mind the stuffy effect of rooms overcrowded with misfit furniture, cheap pictures, and over-decorated bric-a-brac, rugs, wall papers, and draperies.

There is a general tendency to collect the things with which we surround ourselves without rhyme or reason, and the result is never restful, owing to the lack of harmony between the neighboring objects in the room. As one enters the living room his attention is drawn hither and thither by the loud patterns on wall paper, draperies, rugs, and sofa pillows, each clamoring for the undivided attention of the visitor. The table, mantel, desk, and piano-top are crowded with photographs, over-decorated vases, curios, and what not, and finally the confusion is increased by a conglomeration of Mission, Louis Sixteenth, Colonial, and possibly Chinese furniture. The effect is more like a second-hand store than a restful living room.

There are many people who seem to prefer this "crazy patchwork" mixture for they say that they crave variety. However, variety may be secured without sacrificing dignity and beauty, and blatant noises, forms, and colors are as a rule pleasing only to the uncultivated eye and ear.

Let us make an inventory of the objects in our homes that are really necessary to our well-being and happiness. Eliminate those things which are neither useful nor beautiful, and study to arrange those objects, which have survived the inspection, so that they may appear to the best advantage. Each room should have its necessary pieces of furniture, harmonious in form and color. Unity of effect will be most easily achieved through the use of one variety of furniture in each room, as mahogany, oak, or birch, although occasionally there are exceptions to this rule, as the combination of willow furniture with either oak or mahogany. The coloring of the upholstery and stain of the chairs in this case assist in relating it to the other objects in the room. When one is forced, through necessity, to furnish a room with different styles of furniture of such marked differences of form and color as those of oak and mahogany, each kind should be grouped in different parts of the room. Let us suppose, for example, that it is necessary to furnish the living room with easy chairs, bookcases, and a settle of mission style, and a table and chairs of mahogany. In such a case, it would be well to group the mission pieces about the fireplace, and arrange the mahogany at each end of the room. Such differences in color and design in furniture may be made further less noticeable if the colors of wall and floor are similar to that of each kind of furniture, which, in the case of mission and mahogany, would be a tone of brown between red and yellow.

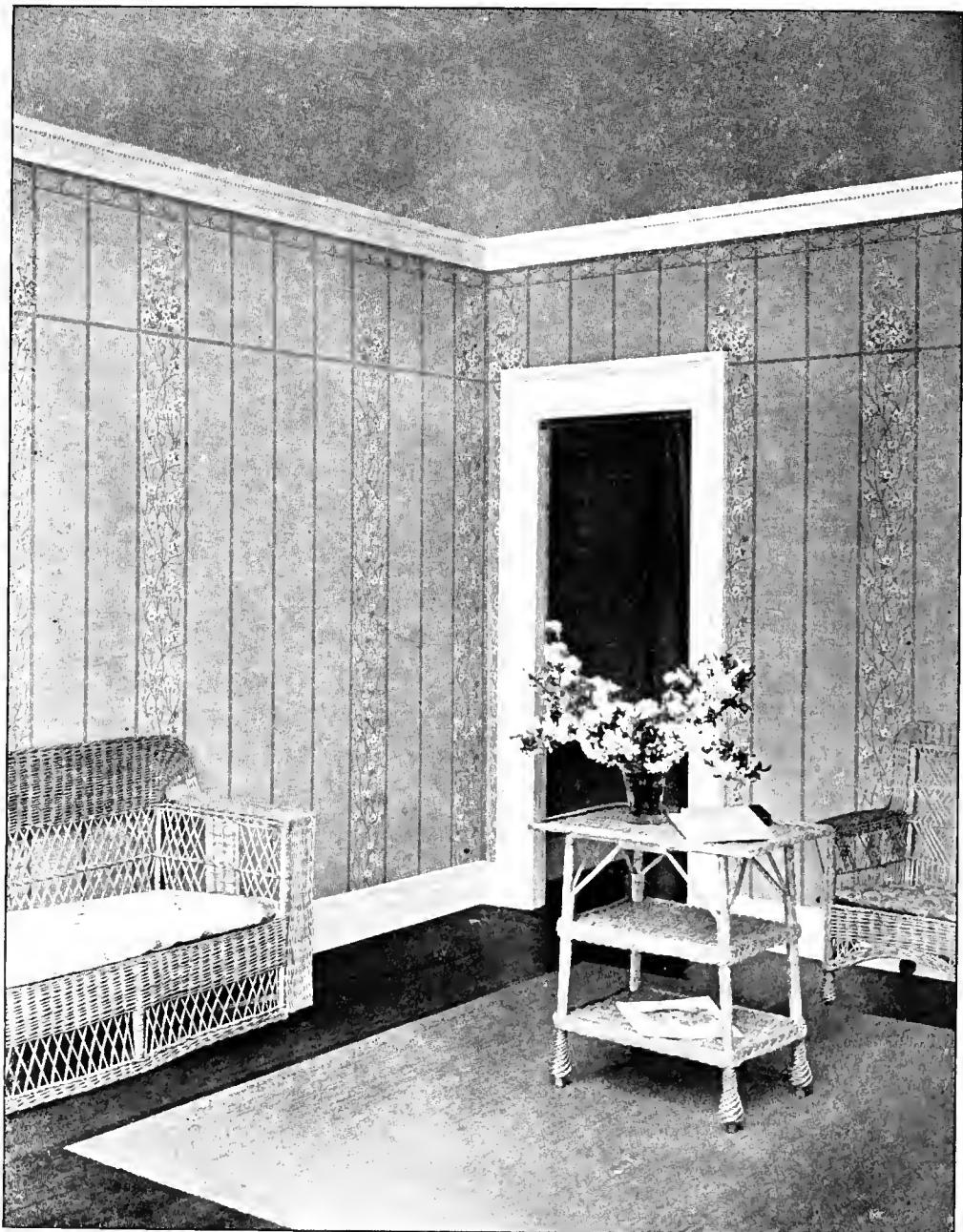
Every room requires the decorative touch here and there to relieve the severity of the straight lines and



There is a harmonious relation between the proportions of the furniture and the decorative treatment of the wall paper, rug, and upholstery in this interior.

Courtesy of the M. H. Birge & Sons Co., Buffalo, N. Y.

PLATE LXXXI.



Decorative treatments consisting of delicate patterns and colors are most desirable for apartments on upper floors of the home.

Courtesy of the M. H. Birge & Sons Co., Buffalo, N. Y.

PLATE LXXXII.

flatness of wall and floor spaces. The proper balance between decorated and undecorated surfaces will result in a general effect of simplicity and restfulness, and yet there will be no lack of interest. This happy combination has been achieved in Plate LXXIX. The wall has been broken into pleasing spaces by well related panels, the general character of which is carried out in the design of door hanging. The more elaborate enrichment of the curtain is justified as it relieves the severity of the mission furniture and wall treatment. The design of the rug is restful and contributes its share to the room's enrichment. The beautiful vase has been placed where it may be best enjoyed, without the interference which would have resulted if it had been surrounded by other pieces of bric-a-brac.

Plate LXXX is a forceful lesson in the effect of unity and just proportions between decorated and undecorated surfaces. The two-toned design of the wall covering is admirable, and illustrates how the background may serve to enrich the room without becoming too assertive. It is there if we wish to see it, yet it is too reserved to insist upon being seen. Therefore, it gives precedence, as a good background should, to the pictures and bric-a-brac.

A fine feeling of harmony is produced in the Reception Room, Plate LXXXI, through the consistency of proportion between the furniture and decorations. The delicate patterns of rug and wall paper serve as a fitting accompaniment to the lightness of the furniture. Plain curtains and draperies are wisely chosen to contrast with the patterns of floor and wall coverings.

While the formal treatment of the living room seems most suitable to its uses, there should exist an atmosphere of airiness in the rooms on the upper floors. Such a one is the interior, Plate LXXXII. Here the eye is attracted by the unusually beautiful treatment of the wall. The dainty Japanese vine motif in the design is judiciously repeated at such intervals as will give a pleasing variety. This vine is the dominant decorative motif in the room. Its beauty is not interfered with by any other ornamentation. The rug and door drapery are plain and the chair cushion designs are subdued. The color of such wall ornamentation should enter into the other parts of the room. The willow furniture contributes a large amount of home atmosphere and the design of the upholstering harmonizes in color and general character with the wall paper and rug.

The use of design in door and window draperies is made the leading decorative motif in the cosy corner, Plate LXXXIV. It is repeated in the sofa cushions. Unity has further been secured by selecting a rug pattern which is similar in its general effect. Here again care should be exercised to repeat the color of the cretonne draperies in subdued tones in the other parts of the room.

THE ARRANGEMENT OF PICTURES AND BRIC-A-BRAC

Having selected a few choice pictures and pieces of bric-a-brac the next step is to arrange them in the room so that they may become a part of a harmonious whole.

Pictures like furniture should be in proportion to the size of the room. A few good sized pictures are



Fig. a. When objects are arranged in the center of spaces and spaced evenly the effect is commonplace and monotonous.

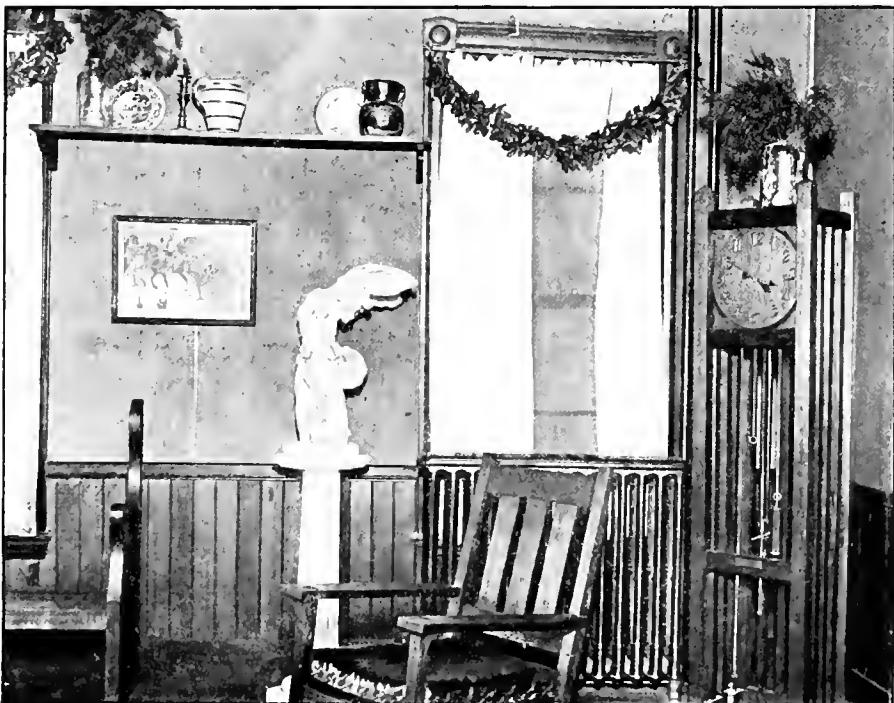
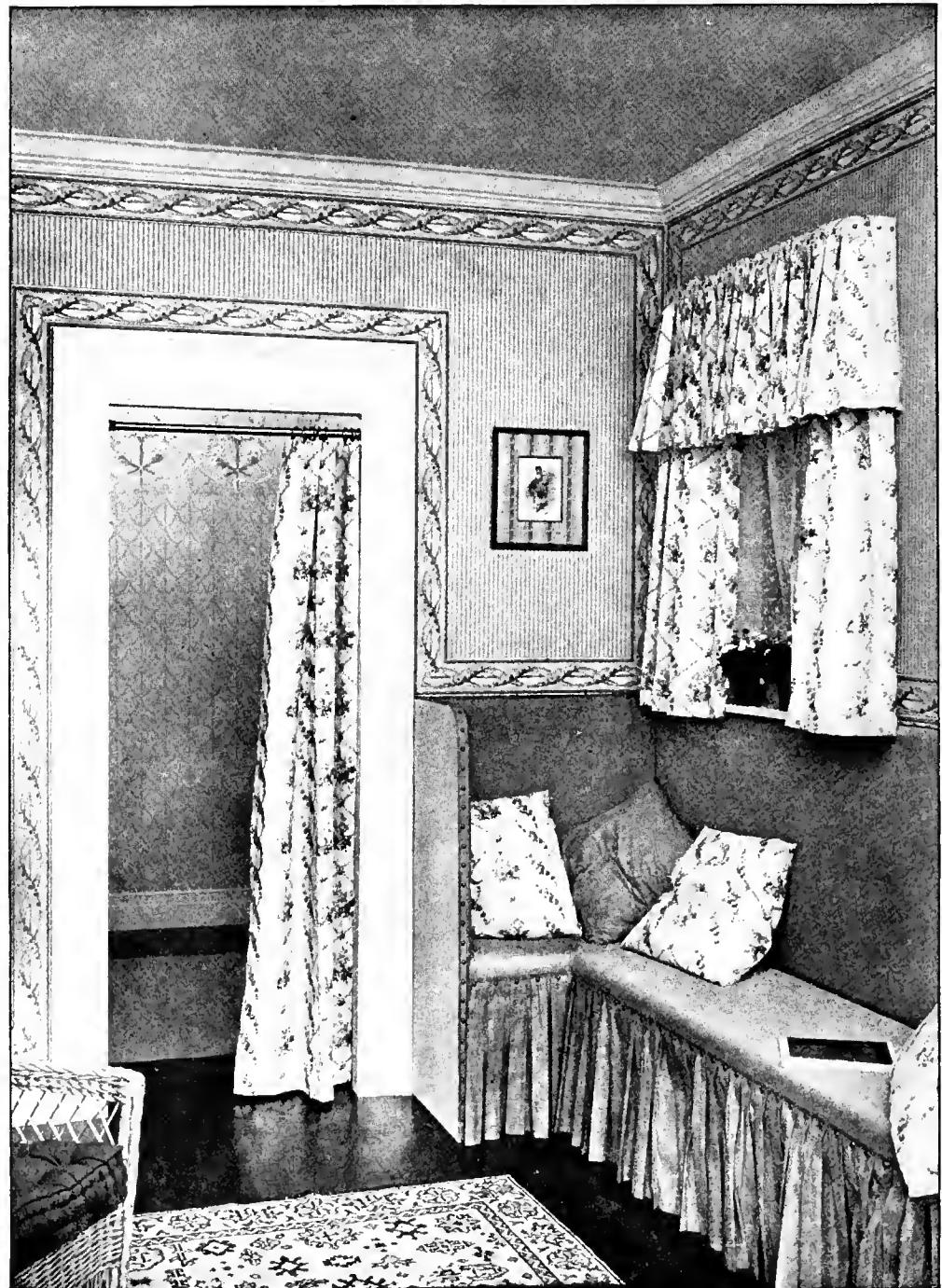


Fig. b. Interesting variety may be obtained by balancing objects at unequal distances from the center of the space which they decorate.



The harmonious effect of this interior is the result of repetition of one motif of decoration in different parts of the room and relating all other decoration to it.

PLATE LXXXIV.

more effective in a large room than many small ones. Likewise, large pictures do not show to advantage in a room of small dimensions.

It is a mistake to cover up every bit of wall space with pictures, for such an arrangement creates an appearance of confusion. The beauty of each picture will be enhanced if it is surrounded with a generous portion of background.

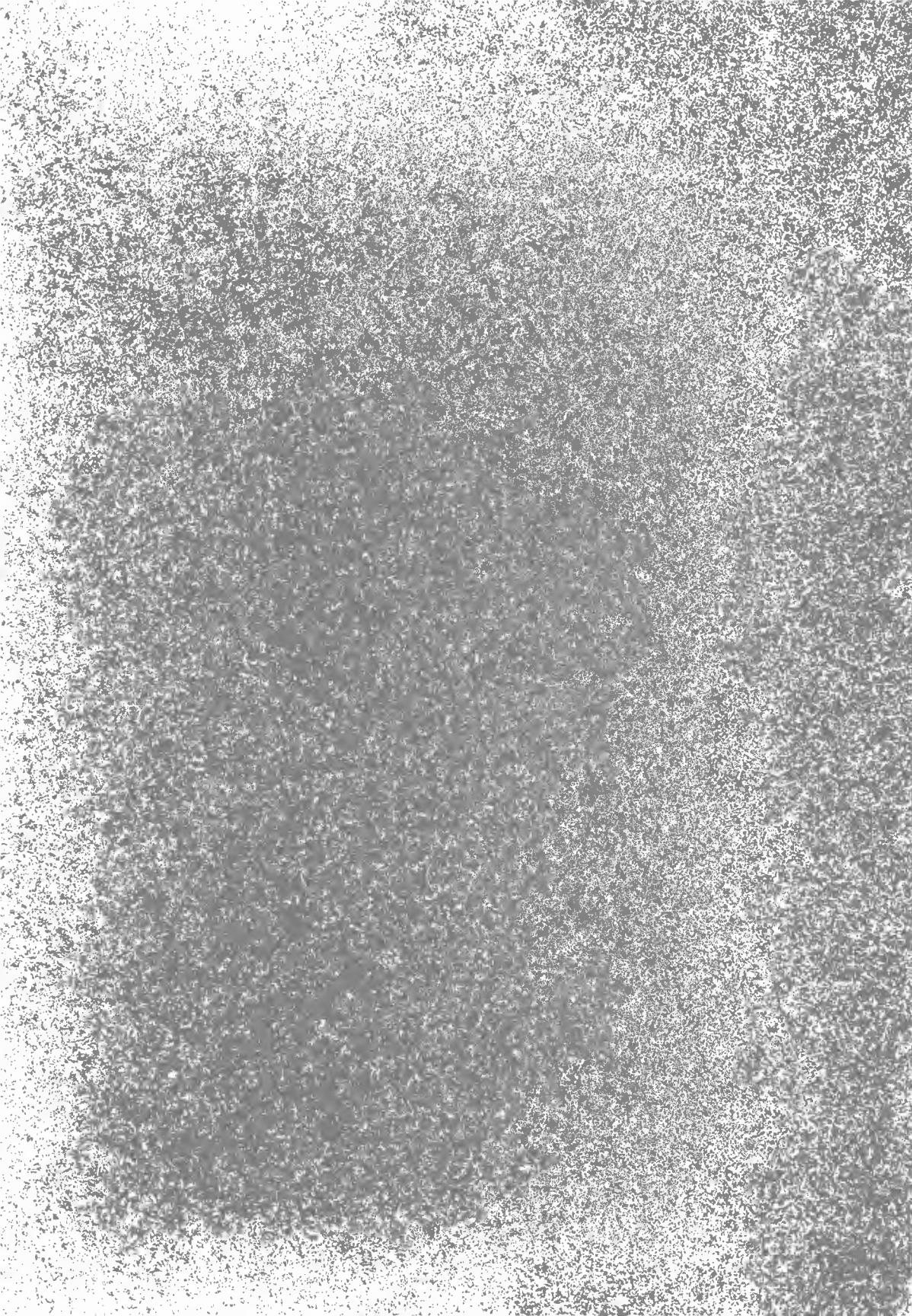
When a picture is of sufficient size to decorate one wall space, its proportions should be similar to those of the space. It should be balanced on the center axis, but placed above the exact center of the wall space as in fig. a, plate LXXXIII.

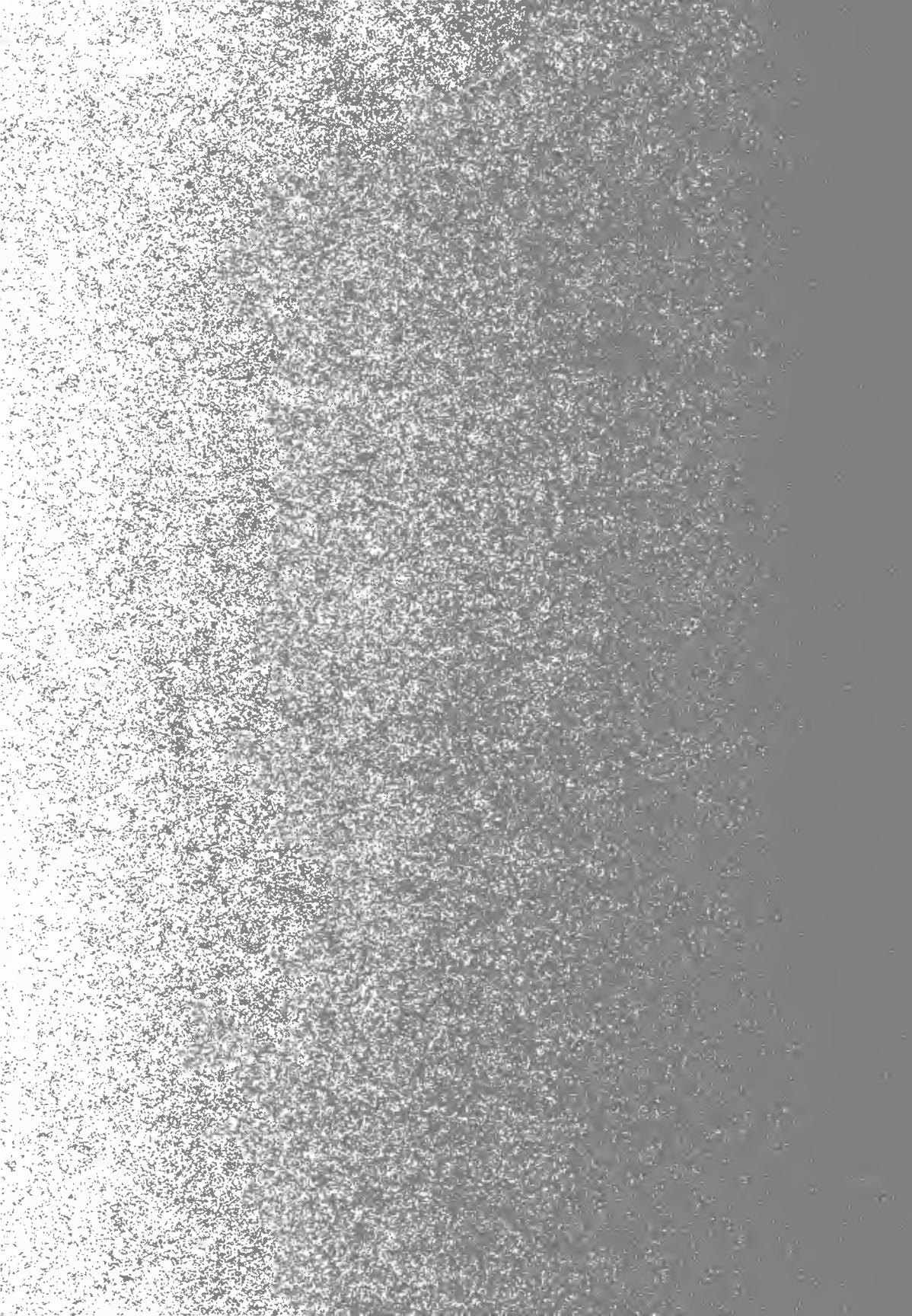
In the grouping of several pictures, or of two objects, care should be observed to avoid the monotony which results from arranging them in a formal, set manner as in fig. a, plate LXXXIII.

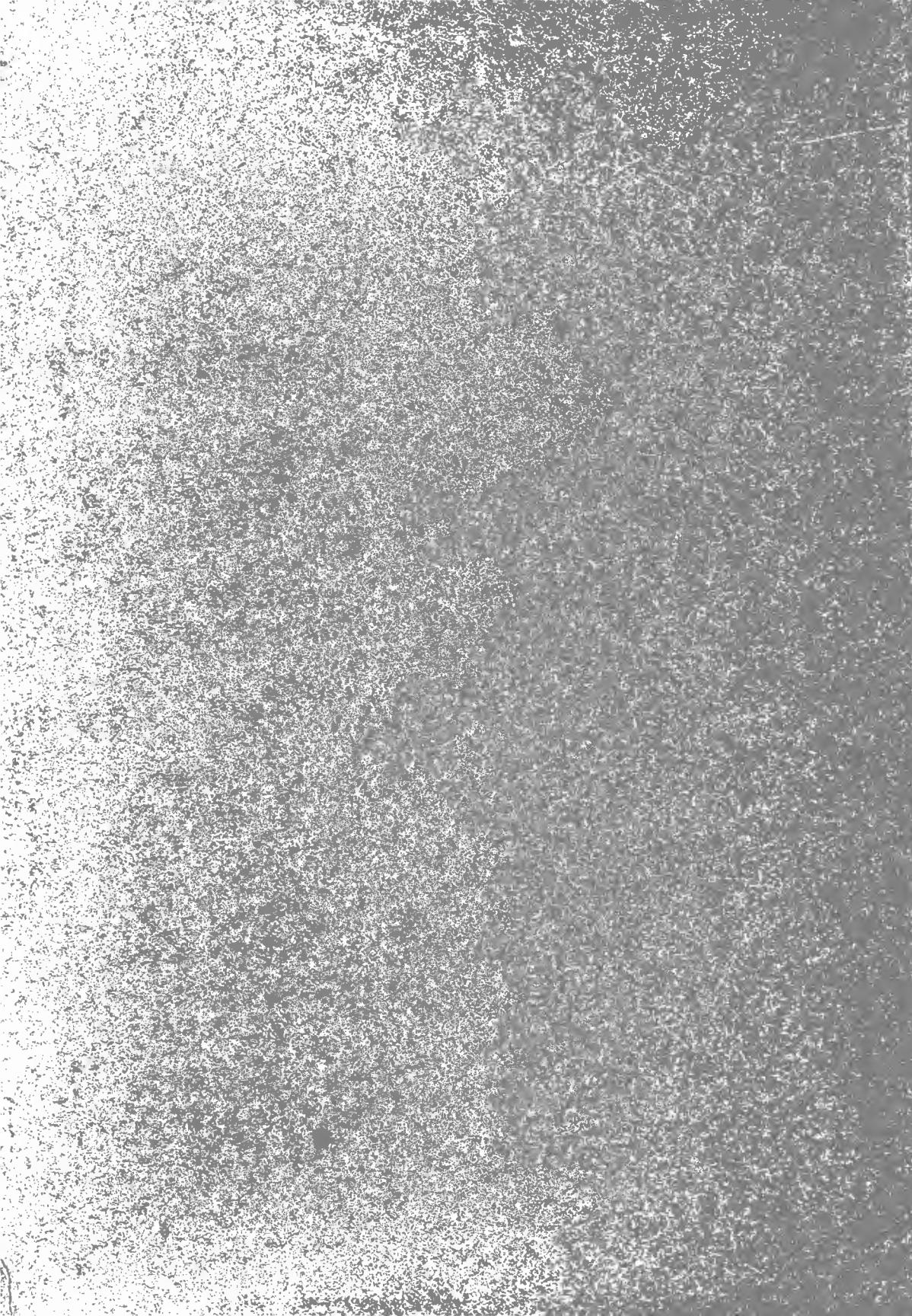
Far more interesting results will be achieved when balance is obtained through arranging the objects at varying distances from the center of the space they are placed in. These distances should be regulated by the attractive force each object exerts on the eye. The attraction of the "Winged Victory" in fig. b, is balanced by placing the greater portion of the picture and the larger number of objects on the shelf above to the left of the center axis of the wall space.

When any doubt arises as to the balance, it is well to hold a plumb line so that it passes through the center of the background upon which the pictures are placed and then the weight of attractions may be judged more accurately.

Such problems must be decided through a feeling for balance for they can be solved in no other way.







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